

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 142 MAY 2012

WWW.MOBILEBEAT.COM

MBLV16

THE ORIGINAL VEGAS DJ SHOW
ROCKS THE STRIP

MORE THAN "JUST A DJ"

DIVERSIFYING & SCALING YOUR BUSINESS

TRIPLE THREAT: YOU, YOUR GEAR, YOU+YOUR GEAR

STARTING A LIGHTING DIVISION

REMIXING FOR ARTISTIC ATHLETICS

STAYING FOCUSED ON YOUR STRENGTHS

DJ SECRET WEAPONS REVEALED

8 WAYS TO IMPROVE YOUR WEB PRESENCE

RULING YOUR DIGITAL DOMAIN:
FILE MANAGEMENT ESSENTIALS

LUNCH JAMS 101

SUMMER YOUTH EVENTS



DJUniversity

Presented By:



TURN TO PAGE 8

Pioneer DJ

PUREFORMANCE



It's all about high performance and pure tones for your beats and effects. Perfect for smaller venues or mixing it up at home, the DJM-850's groundbreaking effects, advanced features and world acclaimed tone quality guarantees your best, pure performance every time you play. **Pureformance.**



Also available in silver

- **Variety of advanced effects including Sound Color FX, new Beat Color FX, and Beat Effects**
- **Quickly change between the new Beat Color FX and Sound Color FX to suit each tune for further remixing and sound capabilities**
- **Top panel USB connector for DJ software**
- **Supreme sound quality: Built-in 24bit/96kHz high performance USB soundcard**
- **High Performance Channel Faders**



SCAN FOR VIDEO

PIONEERDJUSA.COM



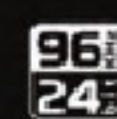
/PIONEERDJUSA



@PIONEERDJ

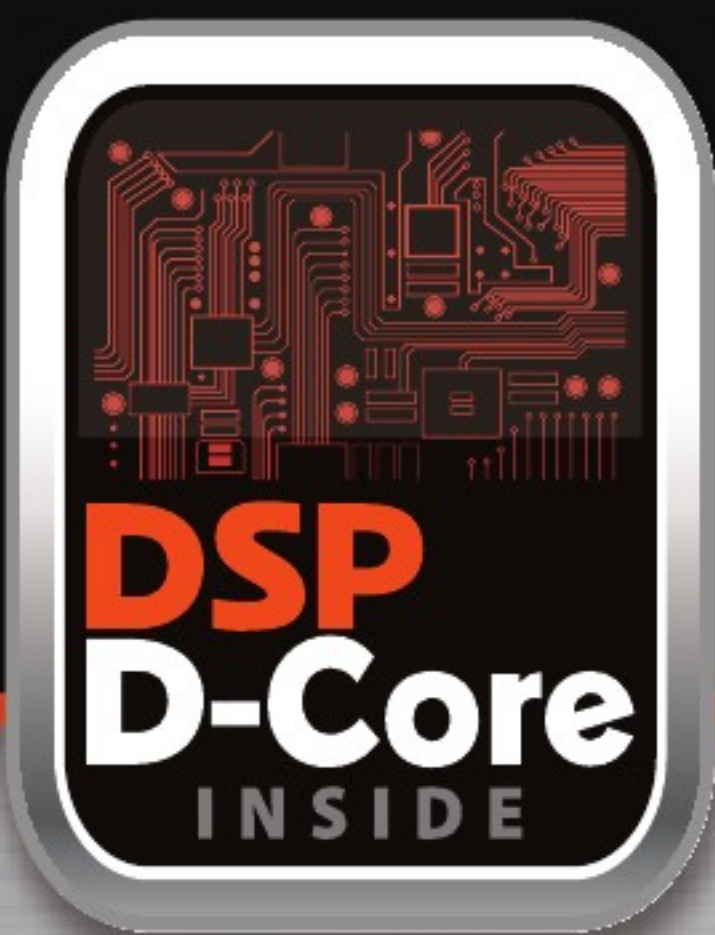


/PIONEERDJGLOBAL



DJM-850

Performance DJ Mixer



Driving Sound To Perfection

DSP D-Core Technology

From American Audio

The New DSP D-Core Sound Engine Has Been Engineered To Create Studio Quality Sound And Pro Stage Microphone Circuitry In Mobile DJ Mixing Console Sound Cards. You Can Find It Only In These American Audio Midi Controllers:



VM54.I TRAKTOR
\$599.99*

4-Channel Midilog Controller
Bundled with:

TRAKTOR
AMERICAN AUDIO VMS4 EDITION

NEW!

Follow Us On:



facebook.com/americandj
twitter.com/americandj
youtube.com/adjlighting

VM54.I
\$499.99*

4-Channel Midilog Controller
Bundled with:

VIRTUAL DJ
LIMITED EDITION



NEW!



VM52
\$299.99*

4-Channel Midilog Controller
Bundled with:

VIRTUAL DJ
LIMITED EDITION

AMERICAN AUDIO®



www.americanaudio.us

Get Product Details & User Manuals, Join the ADJ Forums & ADJ Advantage Program & Stay up-to-date with ADJ by signing up for the monthly E-News!

Contact us today for an authorized American DJ Dealer in your area or a free catalog: **800.322.6337 // www.americanaudio.us**

©2012 American DJ® • Los Angeles, CA 90040 USA www.americandj.com • Kerkraide, Netherlands www.americandj.eu
*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.
Distributed in Canada by Sounds Distribution - Toll Free: 800-26-SOUND • Local: 905-428-9062 • www.soundsdist.com

features

18	MUCH MORE THAN "JUST A DJ"	ROB JOHNSON
26	ATHLETIC INCOME ALTERNATIVES	STU CHISHOLM
30	TRIPLE THREAT: MORE THAN THE SUM OF YOUR PARTS	MICHAEL EDWARDS
32	THE BIG ENTRANCE: GETTING INTO EVENT LIGHTING	MATT WINDSOR

playlist

www.mobilebeat.com

TRACK ONE	Inside this Issue...	Dan Walsh	6
JUICE	Industry News		8
IT'S HOT	New Gear from Electro-Voice, Yamaha and Sennheiser		10
PLAY SOMETHING WE CAN DANCE TO	Actions Speak Louder	Jay Maxwell	12
CROWDPLEASER	A Defining Moment	Mike Ficher	16
MIDWEEK MONEY	Much More Than "Just a DJ"	Rob Johnson	18
FEATURE	MBLV16 - The 2012 Las Vegas DJ Show		20
WEISZ ON THE WEB	8 Ways to Improve Your Web Presence	Jim Weisz	24
THE COMPLETE DJ	Figure Skating? Athletic Income Alternatives	Stu Chisholm	26
AHEAD OF THE CURVE	Triple Threat: More than the Sum of Your Parts	Michael Edwards	30
FEATURE	Making an Entrance into Event Lighting	Matt Windsor	32
NATIONAL DEALER LISTING	Find MB and DJ Gear Near You!		34
REALITY CHECK	Youth Event Opportunities for Summer	Mark Johnson	36
YOUTH EVENT MASTERY	Learn to Lunch Jam	Arnoldo Offerman	38
DJ TOOLBOX	DJs Reveal Their Secret Weapons for Success		40
PRODJFILE	Bob Carpenter	Ryan Burger	44
FEATURE	The Essence of <i>Mobile Beat</i> : Education	Ryan Burger	48
BOOKSHELF	A Trio of Books	Dr. Shock Jock	50
SPECIAL FEATURE	Davy Jones: More Than Just a Monkee	Rick Ellis	52
EDJ WORKSHOP { NEW COLUMN! }	Ruling Your Digital Domain: File Management Essentials	Richard McCoy	56
E-BEAT	Mashup iPad DJ App from Waves		58
EYE CANDY	ADJ RGBW4C Controller , CHAUVET Intimidator™ Barrel LED 300		59
BUSINESS CHOPS™	Is Bigger Always Better?	John Stiernberg	60
GITOMER ON SALES	20/20 Vision: Looking Back and Ahead, Part 1	Jeffrey Gitomer	62
THE DJ COACH	Integrity & Courtesy	Paul Kida, The DJ Coach	63
ADVERTISERS	Company Contact Info		65
THE LAST WORD	Pick Two	Jason Weldon	66

RESPECT

EARNED. NEVER GIVEN.



K Series



KLA Series



KW Series

The K Family didn't become the #1-selling line of loudspeakers* in the U.S. just by showing up to the party. Like you, we're where we are today as a result of hard work, continuous improvement, and a deep understanding that every performance matters. When you do things right, people notice and you earn their business. No shortcuts. It sounds so simple, doesn't it?

So to you, and all those who put in the effort, the time, and the dedication it takes to achieve real and lasting success, you have our admiration and our support. We'll see you at the gig.

QSC
qscaudio.com

*Among all brands in retail dollar sales. Source: MI SalesTrak, 2010-2011

© 2011 QSC Audio Products, LLC. All rights reserved. QSC and the QSC logo are registered trademarks of QSC Audio Products, LLC in the U.S., Patent and Trademark Office and other countries. MI SalesTrak is a registered trademark of Marketing Information Services, Inc.

In this issue, we take a closer look at a theme that you'll find in every MB issue to some degree: how to expand your services to boost your bottom line...

Before I get to describing some of our great magazine content, however, let me offer you a glimpse (on page 20) of our most recent live-action event designed to expand DJs' minds and coin purses: The Mobile Beat DJ Show & Conference, 2012 edition, known as MBLV16. It's the original Vegas DJ extravaganza, and still the leading tradeshow/conference for mobile DJs.

Although he is humble enough to admit he didn't invent the idea of diversifying your DJ portfolio, Stu Chisholm has, literally, "written the book" on the subject--The Complete Disc Jockey (along with its namesake column in MB). This time around, he covers some unique opportunities available in the sports realm in "Figure Skating?" In "Making an Entrance into Event Lighting," new columnist Matt Windsor shares his company's experience in setting up a dedicated lighting division. And since Midweek Money most often involves going beyond the typical DJ job description, Rob Johnson reminds us about some of the great opportunities currently available to broaden your horizons, in "Much More than 'Just a DJ.'"

When it comes to expanding your services, it can be tempting to just dive in head first and splash around in the pool of new income opportunities. Always the voice of economic reason, John Stiernberg counsels against this approach, and offers some tools for actually thinking expansion through thoroughly as he asks "Is Bigger Always Better?" Often the answer to that question is NO—especially when you realize that whatever you do, you need to do it really well in order to get and keep business, let alone grow your company. In Jason Weldon's Last Word, a well-known eatery's offerings point to the logic of focusing your business; maybe you should just "Pick Two."

Of course, big changes aren't always necessary to add income. For example, do you use your school connections to generate summer party business? Mark Johnson looks at how to do this and other "Youth Event Opportunities for Summer." And school gig guru Arnoldo Offerman helps you "Learn to Lunch Jam" thus teaching yet another way to access the youth market.

Mobile Beat is all about educating DJs, and Publisher Ryan Burger takes an opportunity in this issue to share his perspective on the magazine's mission. And so we also provide hits of knowledge on a variety of relevant DJ topics: "8 Ways to Improve Your Web Presence" (Jim Weisz), "Ruling Your Digital Domain: File Management Essentials," (Rich McCoy), and always waxing a little philosophical, Mike Ficher takes a "Defining Moment" to ask, "What Is an Entertainer?" DJ Coach Paul Kida highlights the importance of two things that should be common in business, but are not as prevalent as they should be: "Integrity & Courtesy."

But just in case we sound like we're taking ourselves a little too seriously with the educational and ethical talk, we invited our old friend Dr. Shock Jock back for a cameo book review appearance

For the second issue in a row, we feature a Rick Ellis profile of a recently passed pop star. (Sorry, Rick.) Sad as the death of former Monkee DAVY JONES was, Rick is still able to celebrate the life and work of a performer whose primary mission was to bring smiles and laughs to millions.

Dan Walsh, Editor-In-Chief

P.S. - Don't miss our new featured listing (on page 34) of DJ gear dealers where you or your gear-buying buddies can score a free copy of Mobile Beat when you hit the bricks-and-mortar tech mart to make an actual in-person purchase.

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

www.mobilebeat.com

ISSUE 142 • MAY 2012

Publisher

Ryan Burger • ProDJ Publishing

Editor in Chief

Dan Walsh

Review Coordinator / Assistant Editor

Jake Feldman

Circulation Manager

Kitty Harr

Editorial Assistant / Writer

Rebecca Burger

Graphic Design Consultant

Adam Rothberg

Sales, Conferences, and Events Group Director

Michael Buonaccorso

CONTRIBUTORS

Jay Maxwell
Mike Ficher
Paul Kida,
The DJ Coach
John Stiernberg
Rob Johnson

Jason Weldon
Arnoldo Offerman
Stu Chisholm
Rick Ellis
Michael Edwards
Jim Weisz
Thomas Edison

Mark Johnson
Richard McCoy
Jeffrey Gitomer
Matt Windsor
Ric Hansen
Dr. Shock Jock

HOW TO REACH MOBILE BEAT:

Tel: 515-986-3300 • Fax: 515-986-3344

E-mail: webmaster@mobilebeat.com

Web: www.mobilebeat.com

For subscriptions, address changes or back issues go to www.mobilebeat.com or contact Mobile Beat by mail at: 212 SE Main St, Grimes IA 50111

Back issues of Mobile Beat (if available)
\$5 (in Canada: \$6, US funds)

Shipping address:

ProDJ Publishing • 212 SE Main St • Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)

212 SE Main St, Grimes IA 50111

January, March, May, July, September,

November, December (7 issues per year).

Ground shipments to: 212 SE Main St, Grimes IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates:

US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years

Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years

All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:

Mobile Beat • 212 SE Main St • Grimes IA 50111

Copyright © 2012 by ProDJ Publishing

All rights reserved. Reproduction of copy, photography, or artwork prohibited without permission of the publisher.

All advertising material subject to publisher's approval.

TO ADVERTISE IN PRINT OR ONLINE, OR TO EXHIBIT AT A MOBILE BEAT DJ SHOW, CALL MOBILE BEAT SALES AT 515-986-3300 x300 OR EMAIL SALES@MOBILEBEAT.COM

*Dancing in
the clouds*

NIMBUSTM



Get Connected



/ChauvetLighting

ChauvetDJ.com



Pioneer Takes Five at WMC

The Pioneer Electronics (USA) Inc. Professional Sound and Visual Division (Pioneer DJ) won five awards at the 2012 Winter Music Conference (WMC), on March 22 in Miami, Florida. The company received the prestigious Manufacturer of the Year for 2011 and Best New Product award for its new DDJ-T1 DJ controller. Pioneer DJ was honored for three other award categories: Best Headphone (HDJ-2000), Best CD player (CDJ-2000) and Best Mixer (DJM-900nexus). These awards highlight Pioneer's technological contributions to the industry and commitment to bringing the very best product offerings and experiences to the DJ community.

Celebrating its 27th consecutive year, the WMC's week-long residency in Miami is considered one of the most popular music gatherings in the world, attracting thousands of DJs, producers and music industry professionals from over 70 countries. More than 100,000 attendees take part in the annual music event that incorporates over 400 mini-events, seminars, workshops, parties and over 1,400 artists and DJ performances. The International Dance Music Awards (IDMA) put on by WMC is the only longstanding awards event dedicated to the electronic and dance music industry. The awards highlight innovative artists, products and technologies from the previous year.

"It's an honor to be recognized by our peers in the DJ and music industry," said David Arevalo, senior marketing manager, Professional Sound and Visual Division for Pioneer Electronics (USA) Inc. "We want to continue to bring the most innovative and technologically advanced products to market so DJs around the



world, from aspiring DJs to professionals and everyone in between, can perform to their utmost potential."

For more information on Pioneer DJ, visit www.pioneerdjusa.com.

DJUniversity

Presented By:



Among the latest articles at DJ University, you will find :

5 Traps to Avoid When Choosing Lights

By Wallace Greenaway, CHAUVET® DJ Product Manager

So, you have made the decision that DJing is your passion and you want to seriously consider it as your part-time or full-time career. You don't lack the talent, but still, you haven't figured out all the details yet. For example, you might think lighting is not as important as your music list or your mixing equipment. Think again. Read on for some helpful ways to avoid these five common traps when choosing your lighting...

For the rest of this, and other great articles, go to www.mobilebeat.com/dj-university

Glee Creator to Redo Dirty Dancing

Variety and other industry sources report that Brad Falchuk, the co-creator of Fox's hit music-themed show, *Glee*, will rewrite a *Dirty Dancing* remake currently in development. It's unknown at this point whether Falchuk will start from scratch, or adapt the previous script for a 21st-century audience.

The remake of *Dirty Dancing* is being directed by Kenny Ortega, choreographer of the original 1987 classic. Reports say the new version will incorporate classic 1960s songs, including tunes from the original film, along with contemporary tracks. No cast members have been announced yet for this remaining of the musical coming-of-age film that launched the careers of Patrick Swayze and Jennifer Grey. The production company, Lionsgate, has however announced a July 26, 2013 release date.



POWER TO THE PEOPLE

Yamaha's new DXR/DXS Series active loudspeakers offer superb high-definition sound and class-leading sound pressure levels—in compact designs that provide a level of versatility and value unmatched by any speakers in their class today. With the perfect balance of raw power and innovative speaker technologies, you can depend on DXR/DXS Series speakers to deliver the full power of your performance at prices that everyone can afford.

Active Loudspeakers

DXR Series

DXR8 DXR10 DXR12 DXR15

Active Subwoofers

DXS Series

DXS12 DXS15



2-way Full-Range Loudspeakers: DXR8, DXR10, DXR12 and DXR15

1100_W
Class-D amplifier

Maximum SPL up to
133 dB

DSP
protection
for maximum output

48 bit
high-definition DSP

DXS Tuning™
for
accurate response

D-CONTOUR
multi-band
dynamic processing

- Output Levels up to 133dB SPL with 1100W of power
- Intelligent onboard 3-Channel mixer with flexible IN/OUT connectivity
- Versatile design for front-of-house sound, monitors, instrument amplification, rigged applications and more

High-Power Subwoofers with Built-In DSP: DXS12 and DXS15

950_W
Class-D amplifier

Maximum SPL up to
132 dB

DSP
protection
for maximum output

48 bit
high-definition DSP

D-XSUB
DSP processing

XTENDED LF
low-frequency
extension
down to **42** Hz

- Output Levels up to 132 dB with 950W of power
- Powerful D-XSUB DSP processing with NORMAL, BOOST or XTENDED LF settings
- Compact, efficient and acoustically optimized band-pass type enclosures



Sound interesting?
Download the PDF brochure at
4wrd.it/dxrmb2 or scan the QR code.
Then get an extremely impressive demo
at your local Yamaha Live Sound dealer.



MG Mixer Line Steps Up: MGP

Yamaha's MG Mixer line is known for durability, reliability and value. Now, live performance venues like clubs, schools, theaters and churches have a new choice, the premium MGP16X and MGP12X mixers

High-end features include D-PRE discrete Class A microphone preamps for superior phase response and Xpressive EQ using Yamaha's famous VCM (Virtual Circuit Modeling) for a more musical sound. Dual Digital Effects, a multi-effect akin to those found on the popular MG series mixers, including an SPX block with reverb, delay and modulation effects and a dedicated REV-X high-density reverb engine, offers unparalleled flexibility to build complex effects and enhance the sound quality.

The mixers also include a Ducker function, which automatically lowers the level of background music to accommodate the voice of an announcer coming in on another channel. Another function, the Leveler, eliminates a common problem by automati-



cally maintaining a consistent sound volume when playing music from an iPod/iPhone or other audio players, even when the sound output level differs from song to song. The included USB port, which allows a direct digital connection to an iPod, iTunes or iPhone, also charges these units.

The useful Stereo Image function narrows the pan balance of the stereo sound source, a feature useful in restaurants and other spaces where the left and right speakers are positioned at long distances apart, or when accompaniment sound is sent to the left channel and the vocal sound is channeled to the right and a more natural stereo image is desired. Mono is also available if required.

The new premium MGP mixers, constructed of rugged metal chassis, are rack-mountable and include single-knob compression, internal universal power supply and +48-volt phantom power for condenser microphones.

www.yamaha.com/livesound

Further Evolution of Sennheiser ew 300 G3 Series



The new SKP 300 G3 plug-on transmitter from Sennheiser converts any conventional cabled microphone quickly and easily into a wireless version. The phantom power required by condenser microphones is also supplied by the rugged transmitter.

The plug-on transmitter can be combined with an EM 300 G3 rack-mount receiver, to help eliminate cables from your set-up. The SKP 300 is powered by two AA batteries or the optional BA 2015 accupack. The plug-on transmitter is available in eight frequency ranges, and is quickly and easily synchronized with its receiver using an infrared link.

www.sennheiserusa.com

Punches Above Its Weight

Electro-Voice launches ZXA1-Sub at The new ZXA1-Sub from Electro-Voice is the matching subwoofer for its best-selling ZXA1 compact self-powered loudspeaker. Designed to provide the ultimate combination of portability, performance, and power in a lightweight, stylish, small-format package, the ZXA1-Sub is equipped with a heavy-duty EV-engineered 12" woofer, a state-of-the-art 700-W amplifier, a durable 15-mm wood enclosure, and a maximum SPL rating of 126 dB. The sub weighs in at just 46 lbs and sports a trim 15.75" x 17.5" x 18" profile. Other key features include: dual XLR stereo inputs and outputs; a pole mount for full-range systems; DSP with low-end boost and polarity control; and an integral handle for easy carriage.

www.electrovoice.com



Replacement Bulbs

LED Replacement Bulbs. PARs, MR16s, Bi-Pin, & more. Our LED bulb selection is growing!



Fixtures



Hyper Panel RGBAW
 Red, Green, Blue,
 Amber & White
\$169



Hyper Bar RGB

252: 10mm RGB diodes with digital display, 1m long: **\$169**

252W: 10mm RGB diodes, outdoor rated, 1m long **\$199**

843: 84x3watt RGB diodes with digital display, 1m long: **\$569**



CLEARANCE!!

Hyper 543 RGB & 543 White
 54 3watt RGB diodes & 54 3watt
 warm and cool white diodes.
 Fixtures are discontinued, only
 stock on shelves remains, hurry!
\$375 each!

NEW!!



Hyper 363 White
 36 3watt warm and cool white diodes
 all in a smaller compact casing!
\$250



Hyper 36x3 RGB
\$250

LED Wash Lights in
 Black or **White** casing:
 60x3watts Outdoor: **\$569**
 36x3watts Zoom: **\$349**
 36x3watts RGB: **\$250**
 36x1watts RGB: **\$199**



Hyper 18x3w RGB
 Now with double yoke!
\$179

Your Source For Lamps and Fuses

Low Prices on
 Brand Name Products



ELC • \$3.45



ENX • \$4.86



64514 • \$1.99



EYB • \$3.99



HPL 575 • \$10.99



Philips MSD 250/2



DYS • \$3.40



EHJ • \$2.49

USHIO **PHILIPS**
EIKO **OSRAM**
GE **Halco** **SATCO**
BULBRITE

Actions Speak Louder

THE TEN “UNSPOKEN” ESSENTIALS FOR THE OUTSTANDING DJ

BY JAY MAXWELL •

This year marks thirty years for me in the mobile disc jockey business and it is as much fun today as it was the first time I took my home stereo system and my album and 45 collection to the church dance to help out.

Because of the encouragement given to me by those in attendance at that small function, I got the notion that perhaps I had found something that I had both a passion for doing and that would bring in a little extra money on the side.

Little did I know that it would eventually turn into a lifetime career for me, and give me the flexibility to pursue dual careers—my other career being that of a full-time college professor of business.

When I tell someone I first meet what I do for a living, their response is usually the same, “So you get to play music, how cool.” I’m sure that many of you have heard the same thing from people who really have no clue just how much more a DJ does at an event to enhance the evening’s experience.

For three decades, I have explained to people the many details that a DJ is responsible for at most events. Some of these details might be obvious, others are subtle, perhaps even unspoken. At a wedding reception for example, I tell them that most DJs serve as the wedding reception coordinator if the couple did not hire one. Even before the couple arrives, it is the DJ who is setting the tone of the event with the right music played. Once the couple arrives, the DJ will organize the wedding party as quickly as possible in the order on the bride’s list and then announce them when they enter. Of course, weeks before the reception he met with the bride and groom to learn exactly how to pronounce everyone’s name and the order of the events. Even the song played for the introduction was preplanned to make sure that it is an appropriate song for this day’s theme. The entire flow of the event was planned well in advance by the bride and groom with the assistance and helpful suggestions of the DJ. Getting and keeping everyone on track—both the professionals (photographer, cater, videographer) and the important players (bride and groom, honor attendants, parents)—is the responsibility of the DJ. Sure, keeping people on the dance floor is important;

but the ability to create smooth transitions between each set of the evening is paramount to a successful overall event...a is all in the hands of the DJ.

One of the main principles that I try to instill in my business students is that they will NOT succeed if they are satisfied with “mediocre” in their schoolwork or in their careers. Many students today do appear to strive for mediocrity when they should be striving for excellence. As for the DJs that make up my company, they all strive for excellence. My students know that they should not be shooting for anything shy of an “A” for their grade and my DJs

know that their surveys are expected to be returned from the client with nothing short of “all 5 out of 5s” on the survey. Just like there is often only a slight difference between what makes a research paper a B+ and one that deserves an A, there is also only a slight difference between a very good DJ, and one that is outstanding. That difference is in the small, often unspoken, finer points of the performance.

INSTRUMENTAL TO YOUR SUCCESS

The songs in this issue’s list—all without lyrics—each serve an important function and add just the right amount of flare for particular events. Though some couples might want a popular Top 40-type song played for their entrance, most understand that it is easier for their guests to understand the DJ as he introduces everyone if only an instrumental is played in the background. Likewise, playing exactly the right exit song might be just the ticket to seal the evening after the last dance. For example, if the

bride or groom is in the military, playing their branch’s song on their way out might provide the perfect ending (based on your pre-event consultation, of course). Other instrumentals are listed too, for the garter removal, games, and other event happenings.

TO THE POWER OF TEN

Much of what separates the outstanding DJ from the very good DJ, like these important instrumentals, involves actions performed without words. What I mean by this is that what the audience sees you doing, or not doing, often has nothing to do with what you say or play, but in the small unspoken things that you do that people appreciate. In practice, these are ten essentials that sets apart the outstanding DJ from the “B+” DJ:

1. Always smile. From start to finish, you should be smiling—



REGULARLY
\$24.95 + \$5 S/H
ON SALE NOW
FOR JUST \$20
+FREE SHIPPING!
SAVE \$9.95

A Different Spin

The Evolution
and Revolution
of the Mobile DJ

A NEW BOOK
BY MOBILE BEAT CO-FOUNDER
MICHAEL BUONACCORSO

A musician knows
the rich tradition
of his roots...

Would you like to know
more about yours?
Now you can...
Your history book is here!

History, comedy and
thought-provoking
reading is...

Mike Buonaccorso's
A Different Spin

Order your copy today!
www.adifferentspin.info

Mike's writing certainly is sharp: He wields his pen as well as a swordsman or a machete-wielding explorer hacking his way through the jungle...It slices with clearly-spoken truth and wry wit that might sting some of the actors in this industry's theater of the absurd, but for the general reader, will make this trip through Mobile DJ history an enjoyable journey with an entertaining guide.

Dan Walsh, Mobile Beat Editor-in-Chief

A Different Spin

The Evolution and Revolution
of the Mobile DJ

Michael Buonaccorso

The "shock and awe" inside look
at the Mobile DJ industry... a
no-holds-barred history of the
strange development of a unique
entertainment phenomenon

INSTRUMENTAL TO YOUR SUCCESS

EVENT	SONG TITLE	ARTIST
ENTRANCE	2001 SPACE ODYSSEY	RICHARD STRAUS
ENTRANCE	BACK IN BLACK	HEAVY METAL GUITARS
ENTRANCE	DISCOVERY	JOHN TESH
ENTRANCE	ROCK AND ROLL PART 2	GARY GLITTER
ENTRANCE	STAR WARS IMPERIAL MARCH	JOHN WILLIAMS
ENTRANCE	STAR WARS MAIN TITLE	JOHN WILLIAMS
ENTRANCE	TOP GUN ANTHEM	HAROLD FALTERMEYER
ENTRANCE	SIRIUS	ALAN PARSONS
ENTRANCE/EXIT	BATTLE WITHOUT HONOR OR HUMANITY	TOMOYASU HOTEI
ENTRANCE/EXIT	CHARIOTS OF FIRE	VANGELIS
ENTRANCE/EXIT	COLLEGE FIGHT SONG	VARIOUS
ENTRANCE/EXIT	OLYMPIC FANFARE AND THEME	JOHN WILLIAMS
ENTRANCE/EXIT	YOUR HAND IN MINE	EXPLOSIONS IN THE SKY
ENTRANCE/EXIT	ZOMBIE NATION	KERNKRAFT
EXIT	ANCHORS AWAY (NAVY)	VARIOUS
EXIT	ARMY GOES ROLLING ALONG (ARMY)	VARIOUS
EXIT	FML	DEADMAU5
EXIT	HALLS OF MONTEZUMA (MARINE HYMN)	VARIOUS
EXIT	HAWAII FIVE-O	VENTURES
EXIT	SANDSTORM	DARUDE
EXIT	WILD BLUE YONDER (AIR FORCE)	VARIOUS
EXIT	WIPE OUT	SURFARIS
GAMES	GREEN ONIONS	BOOKER T. & MGS
GAMES	JEOPARDY THEME	VARIOUS
GAMES	PETER GUNN THEME	BLUES BROTHERS
GARTER REMOVAL	GONNA FLY NOW (ROCKY THEME)	BILL CONTI
GARTER REMOVAL	JAMES BOND THEME	MONTY NORMAN
GARTER REMOVAL	MISSION IMPOSSIBLE THEME	ADAM CLAYTON
GARTER REMOVAL	PINK PANTHER THEME	HENRY MANCINI
POSTING COLORS	STAR SPANGLED BANNER	VARIOUS

Much of what separates the outstanding DJ from the very good DJ, like these important instrumentals, involves actions performed without words.

a natural smile to show that you are enjoying your job.

2. Focus on the crowd. It's funny that many times there will be a chair set up for us during the event. First thing we do is to remove it. We are too busy reading the crowd and anticipating our next move to rest.

3. Never become a guest. You should never eat at an event unless the client basically forces you to partake in the meal. Even then, eat quickly and out of sight of any of the guests. Of course you shouldn't drink any alcoholic beverages at the party and always decline any dance invitations.

4. Stand tall. Though I've already mentioned not sitting, by standing tall, I mean that you shouldn't lean on the console or have your hands in your pockets. Remember that your "body language" is always being perceived by the crowd.

5. Shake hands. When a guest comes up to make a request, shake their hand. People appreciate the touch and they will remember your warm welcome.

6. Look like the cover of a magazine. Your hair should be freshly cut and styled, with either a fresh shave or neatly trimmed facial hair for the gentlemen. Your tux or other dress attire should be spotless and pressed as fine as what the wedding party is wearing.

7. Make eye contact. If someone is speaking to you, especially if they are making a song request, look them in the eye. It shows them you respect them.

8. Listen. Like eye contact, listening to clients, guests and other vendors indicates that you care about their concerns. Listening is also especially important during the consultation, so that you know what the bride and groom want you to play and announce.

9) Manage time effectively. Part of the success of the event is the flow of the activities. You don't want to rush things, but too much time between events could lose the attention of the crowd.

10) Be flexible. Though you will have a plan based on the bride and groom's consultation, emphasize to them that the timing of the events may have to be changed during the event for various unforeseen reasons. The important thing is for them to have an unprecedented experience. As long as everything gets done, it shouldn't matter if a few things get changed around if necessary.

So many of the elements of success at an event are like the special instrumentals in this issue's list—unspoken. The above ten "unspoken" essentials that the outstanding DJ must master to get an "A" on his event must appear to happen naturally, with little or no effort. It is like when I show my business class how to solve a finance or statistical problem. I make it look like it took no effort. Of course it looked like it took no effort because of lots of practice solving the problem. I tell my students that homework is assigned to give them enough practice until solving the problems becomes natural for them too. Likewise, I hope that you will practice these unspoken essentials until they become a natural part of your performance. This way, you can focus on the one thing that everyone already knows we do: spinning the right tune when someone yells out, "Play Something We Can Dance To!" **ME**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



Punches

Above its weight



ZXA1

ZXA1-Sub

Weighing-in at just 19 and 46 pounds respectively, the 8" two-way ZXA1 and new 12" ZXA1-Sub from Electro-Voice combine to offer heavyweight performance in a featherweight package.

- Rugged, lightweight, low-profile construction
- Powerful onboard 800-W (ZXA1) and 700-W (ZXA1-Sub) Class-D amplifiers
- Custom-designed woofers and drivers deliver legendary EV sound quality
- Size-defying 126-dB maximum SPL
- Intuitive input panel for easy control and connectivity



**LIVE
FOR
SOUND**

mics • dsp • amps • speakers
www.electrovoice.com

A Defining Moment

WHAT IS AN ENTERTAINER?

BY MIKE FICHER •

According to the Free Dictionary, an entertainer is one “to hold the attention of with something amusing or diverting.” Yes, that definition explains why Kim Kardashian, Nadya Suleman and just about any so-called reality star or tabloid tease may be considered an entertainer!

Questionable talent and dubious pop culture judgment aside, the definition of an entertainer offers an opportunity to more critically assess who you are in the entertainment spectrum: Do you powerfully hold the attention of an audience? Or do you simply divert them from their other concerns?

IN THE PALM OF YOUR HAND...

While neither definition presents a platinum standard for entertainers, the former suggests a more positive goal for an entertainer than the latter. “To hold the attention of” infers a rapt audience, one that is engaged, affirming, and absorbed. Perhaps, even captivated: “To attract and hold by charm, beauty, or excellence.”

According to Canadian pianist, producer, arranger, composer, and director Paul Tobey’s experiences, “It’s not an acci-

in traditional forms of entertainment, such as singing, acting, dance, or comedy. The primary focus of the distraction definition is embarrassment or, unfortunately, humiliation (shows like *Ridiculousness* and *The Bachelorette* are prime examples). We previously laughed with you; now, sadly, we laugh at you.

Diversion also infers that the “entertainment” at hand is precluding the audience member from focusing on more important tasks or issues. Alarming, this concept seems more and more prevalent in the way political campaigns attempt to divert public attention from important issues to “sideshow” attractions. “Infotainment,” indeed.

So, Mr. or Ms. Entertainer—what are you: diversion or captivation?

A SUM OF THE PARTS, RATHER THAN JUST SOME PARTS

Are you a polished MC? A dynamic, attentive music programmer? Are you an adept dancer? A mesmerizing, informative dance instructor? An energetic and friendly game host? Are your comedic turns sharp, timely, appropriate for your audience and consistent with what is happening at your event? What skills do you have that are truly captivating?

For Tobey, a critical missing element in many entertainer’s repertoire is rapport. In an article entitled “What Makes a Great

to stand, when to speak, how to speak, body language, how to move and how to address the audience. This type of information starts with a template. There actually is a template for giving any type of presentation. Most great entertainers know this. They do not wing it.

“For example, there is a template just for an introduction that includes things like: how to take the stage; what to say first; asking enrolling questions (e.g. “How many of you...?”); earning the right to be heard; and strategically letting the audience know what the presentation is all about and what’s in store for them. While this may seem like a simple thing, it’s not. An entertainer needs to know exactly how to perform each one of these steps. It’s not enough just to know the steps, you need to know how to deliver them.”

Do you know the steps? How to deliver? Are you willing to invest time, *practice*, learn the ropes, *practice*, accept constructive criticism and...*practice*? You are worth the effort, and, more critically, your audiences deserve it.

And what is that “secret ingredient,” according to Tobey? “The audience is the star! That’s the secret ingredient. Without it, you can never hope to be a great entertainer. And, that’s the biggest thing that most up-and-coming performers do not understand. It’s all about the audience. In fact, the more you make it about the audience

**Do you powerfully hold the attention of an audience?
Or do you simply divert them from their other concerns?**

dent that some entertainers stand out from the crowd. It’s based on a carefully laid out plan that includes stage presence, humility, confidence, mental preparation, natural talent, experience and one secret ingredient.”

...OR SLEIGHT OF HAND?

To “divert them from something else” implies more of a distraction than a captivation. People such as the Kardashians may be dumped unceremoniously into this category. In general, this definition applies to people who are devoid of talent

Entertainer?” he writes, “It always amazes me how few people know how to interact with an audience. It’s not just about being confident. It’s about where to stand, how

the more success as a great entertainer you’ll have.”

So, to be a true entertainer, first you need to understand that you’re there to help audience play their starring role. Then you need to devise, rehearse and execute a plan designed to engage the audience at hand. Only with the proper motivation and preparation will you achieve the captivating glow that keeps the audience from looking away, rather than just fill the room with the glare of distraction. **MB**



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public’s definition of mobile entertainer since 1986.

REDLINE™ SERIES

ODYSSEY®

INNOVATIVE DESIGNS

In the 1990's, Odyssey introduced the first ever bag specifically designed for the DJ community. More than a decade later, the company that pioneered a new lifestyle for the mobile artist continues to lead the industry with innovation, and now proudly presents the **REDLINE SERIES™**.

Designed for today's highly advanced digital DJ, **PRODUCER**, and **REMIXER**, the **REDLINE SERIES™** combines real-world fit and function with creative applications, addressing the demands and needs of the dynamic mobile artist.



BROUGHT TO YOU BY

DigiGames

Much More than “Just a DJ”

BY ROB JOHNSON •

The subject of this month's *Mobile Beat* is “More Than Just a DJ.” When I heard that I thought, wow, that's the theme of my column every issue; this should be easy. I have been “more than just a DJ” for a long time.

I don't mean “just a DJ” in a negative way at all. If you are able to make a good living by working exclusively as a DJ, I admire you. It is rare and takes a very special situation. To be totally clear, to me, “just a DJ” simply means someone who doesn't do ANYTHING other than performing events as a DJ. Playing music. Period. No photo booths. No game shows. No other forms of income at your events. You set up and play music and are compensated for it.

IS ANYONE REALLY “JUST A DJ?”

Think about it. How many people do you know that fall into this category? Not many. These days there's a ton of opportunities available for performers and entertainers of all types. Every article I write is geared towards this type of person: the professional who is looking to INCREASE THEIR BOTTOM LINE. As I always say, this has nothing to do with full or part time. That is not my issue. My focus is maximizing opportunity to make as much money as you can. Every time *Mobile Beat* comes out I hear from someone who has read my column for the first time. Since this issue is focusing on the stuff I am passionate about, I am going to address some of the things I have touched on in the past—how you can be “more than just a DJ” and make MIDWEEK MONEY.

Many years ago I started doing karaoke (which I don't consider DJing). I was the third person in my market to do it; within a couple of years there were more than 30. The market was oversaturated, and still is in most places, with people doing karaoke.



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his “Midweek Money” seminar at multiple conferences and conventions including *Mobile Beat*, *WEDJ*, *Wedding MBA*, *WedPro2011*, *ArmDJs*, and various *ADJA* events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

I looked for something unique that could set me apart from the herd. I found trivia and game shows. I started doing them in the '90s when very few people were performing game shows. Here we are over 12 years later and the number is still relatively low. The opportunities are in EVERY market (except mine, of course) for you to make some serious

money. Corporations and other customers will pay big money for this type of entertainment. DigiGames, the company I am spokesperson for, has systems for every budget. The technology has changed so drastically that now the wireless systems are very portable and easy to use. If you haven't looked into this avenue for additional fun and income I strongly recommend that you do.

While game shows have been around for a long time, there are many options that have come about in the last few years. Photo booths have been a HOT item the last couple of years. It seems like everyone is getting into that. I can see why. The amount of money you can make is astounding. While there are many good options on the market, I settled on Atlanta Photo Booth for its sleek design and functionality. If you couple that with their awesome customer service, you

can't go wrong. Do your homework. Check out Open Air models and any others you hear of and make the best decision for you.

Uplighting is another huge money-maker. I hear of DJs adding uplighting to

their packages or providing it for events they aren't even performing at and making huge money. There are lots of options out there. If this interests you, go for it. A small investment can lead to big rewards.

NETWORK TO GET THE SCOOP

Whatever you decide to do to enhance your “DJ” company I always suggest you talk to your peers and see what info and advice they can offer. The networking opportunities in this day and age are unmatched. Attend trade shows. Join associations. Meet people. The power we have to make a difference has never been greater.

Don't look at your “competition” in a negative way. Get to know them. Work with them to improve the market around you and everyone will benefit. If you are looking for ways to increase your bottom line, there are lots of great opportunities. Find what works for you and go for it. If you have any questions or just want to bounce ideas off someone, drop me an email at rob@digigames.com. I don't have all the answers, but I can tell you what has worked for me.

Diversification seems to be an important part of today's economy and the business world. If you are in this as a hobby, that's fine. It's a pretty fun way to make some extra money. If you are in this as a career you should know that it is very possible to make a great living doing what you love. The industry is evolving and you will need to decide if you want to evolve with it or keep doing what you are doing. Only YOU can determine what is best for you. That's all that matters. Keep bringing in the Midweek Money and thanks for reading my column. **MB**

If you are able to make a good living by working exclusively as a DJ, I admire you.

ATTENTION MOBILE ENTERTAINERS



"How would you like to increase your monthly sales by \$1,000 or more?"

It's easy with new DigiGames wireless game show systems



You look for ways to add excitement to your events. It makes each event fun for you and everyone else. You want referrals, repeat accounts, and cash.

It's time to add trivia!

Many entertainers upsell their dances with 1/2 hour of trivia for \$100 or more. Don't be the last in your area to offer trivia-based TV shows like Jeopardy, Name that Tune (or Video), Wheel of Fortune, Minute to Win It, Deal or No Deal, Who Wants to Be a Millionaire and other fun games. The fact is people LOVE trivia games. Now you can make money by offering TV-style trivia games at your events.

Our wireless models allow everyone in your audience to participate in a TV-style game show format. Our lock out systems light up and identify who pressed their buzzer first. This proven method is more attractive than the old-fashioned pen and paper method. DigiGames systems can be ordered as stand-alone with host remote or as computer controlled to work with our growing catalog of customizable TV-Style software games.

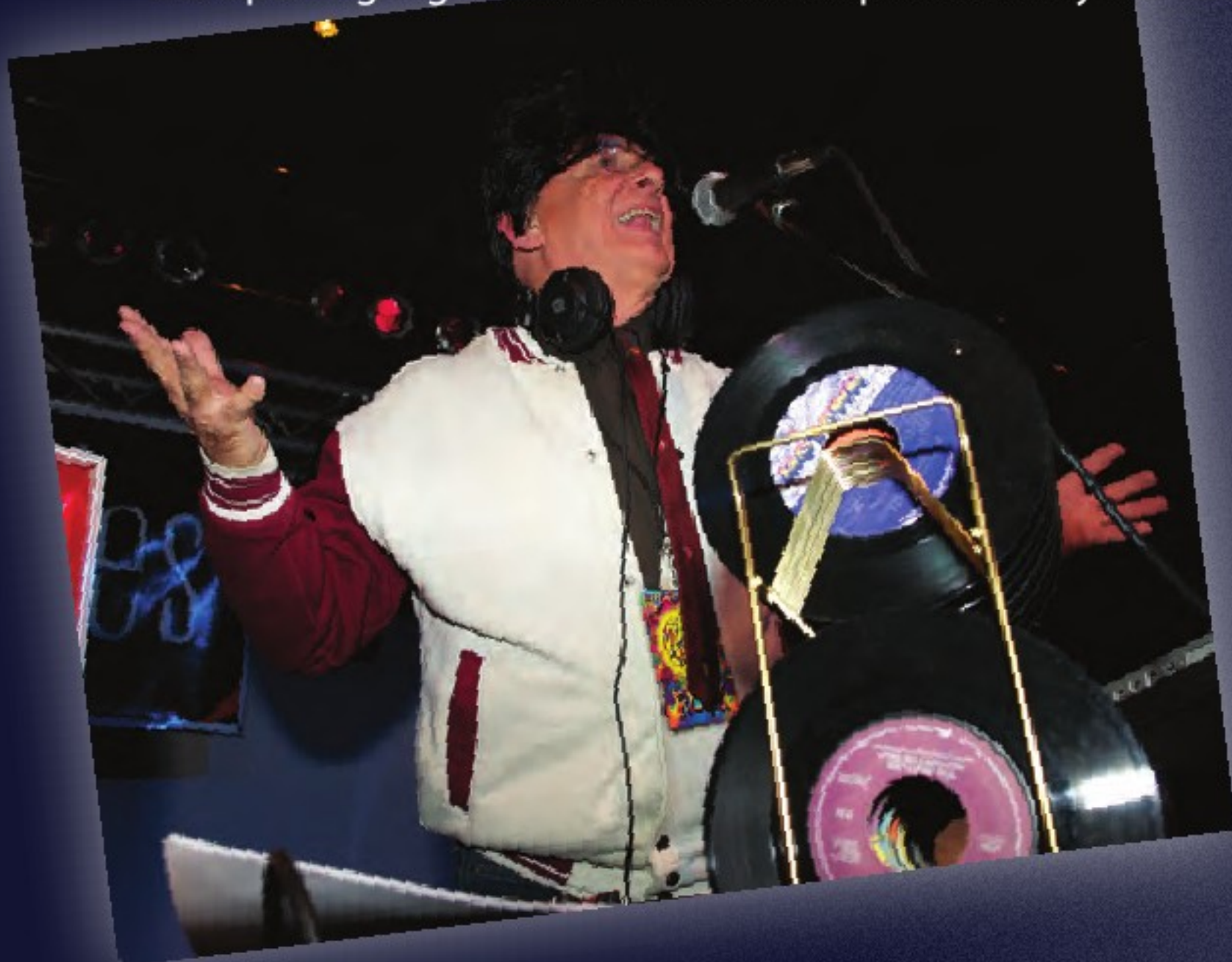
Make more money and book more shows with a DigiGames TV-Style trivia game system.

CALL CENTER: 1-888-874-8427
WWW.DIGIGAMES.COM

The Original Vegas DJ Show Rocks the Strip



Johnny Rozz brings the crowd with him in his time machine at the opening night 60s-themed bash sponsored by Hercules



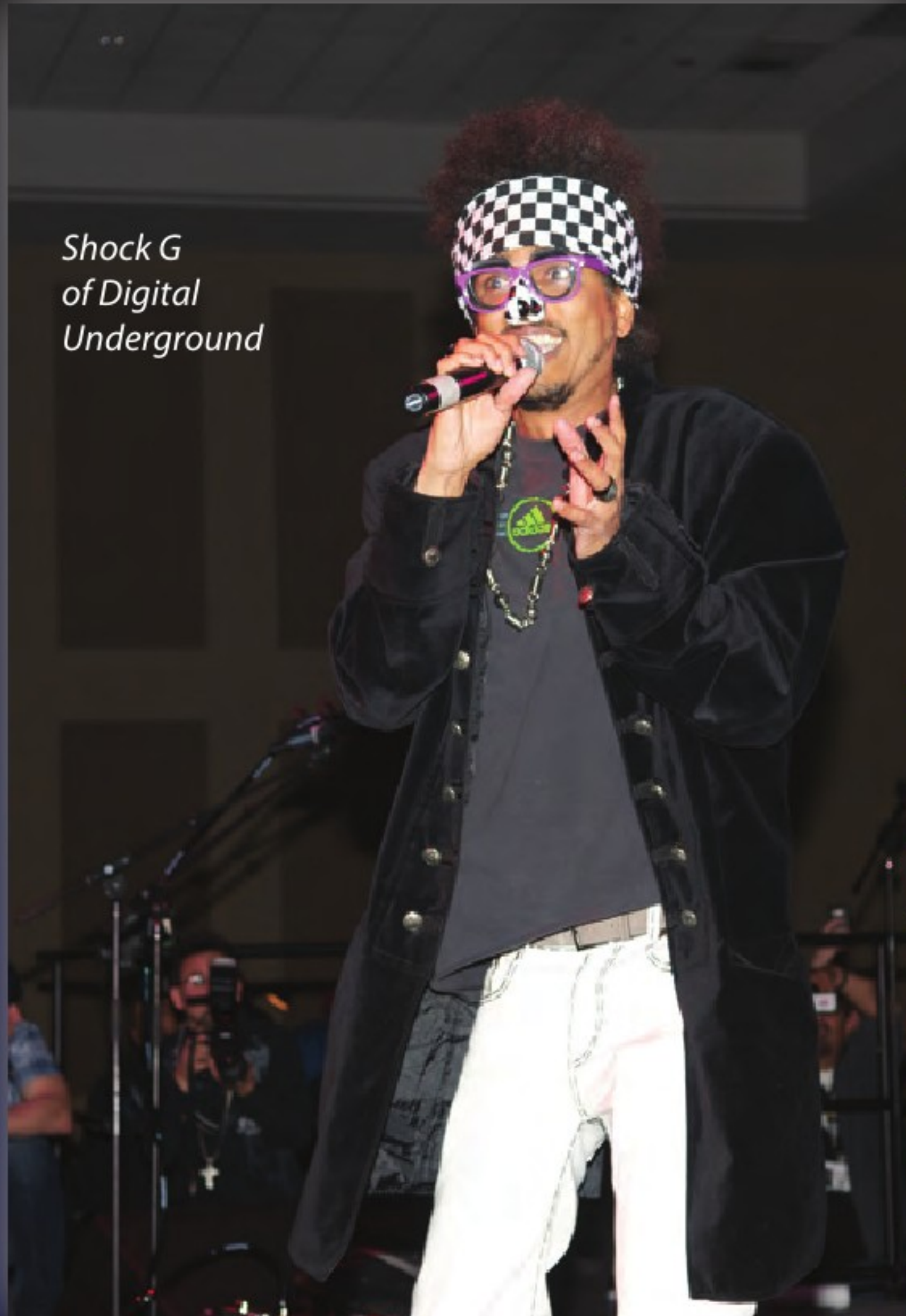
Innovative use of space: The Riviera's Sky Boxes provided conveniently accessible workshop space overlooking the exhibit hall



Keynote speakers took the stage and rocked the house with some intense presentations on marketing, the state of the DJ biz and important digital-age legal issues. Top to bottom: Steve "The Hitman" Brazell, Mark Ferrell and Moses Avalon.



Photography by Tom & Benita Chaput (www.thomaschaput.com) and other staff photographers.



*Shock G
of Digital
Underground*

Evening entertainment was off the hook, with American DJ's Customer Appreciation Party, featuring Digital Underground, Skee-Lo and Paperboy...

...While the CHAUVET's exhibit hall stage featured appearances by DJ Casper, Young MC and more.



*Attendees get an
exclusive lesson on
Casper's latest slide
creation*



The exhibit hall was packed with products and people



Seminar Sound Reborn

MBLV16's presentations not only had excellent educational and performance content this year, they also sounded fantastic, thanks to Yamaha. The company provided members of its new DXR series and DXS series of active speakers for sound reinforcement, and attendees couldn't have been more happy with the addition of 15 full-range cabinets to the proceedings.

For sound in the main seminar room, which boasted stage times with "The Hitman" Steve Brazell, Moses Avalon, and Mark Ferrell on Tuesday (as well as MBLV16's Opening Ceremonies), BC Productions (Mobile Beat's Sister Company) employed four (only 4!) DXR15 15" two-way mains and two DXS15 15" Active subwoofers.

Jake Feldman, Mobile Beat's technical director, said of the system: "It was great working with Yamaha and the system performed beautifully—very even dispersion and it 'cranked' when we needed it to, for a high-energy intro or the real-life exercise of a mitzvah seminar."

The DXR15s boast a continuous power rating of 700W (1100 peak) and have many functions (such as 7 Degree mounting options) that made them ideal for not only music but crisp, clean, real-life sound for presenters. The series also has very high gain-before-feedback, which make the speakers ideal when working



DSR 15



with lavalier and headset mics.

One of the unique attractions at MBLV16 was the screening of the film *The Wrecking Crew*, which is very music-intensive; the Yamaha speakers brought all those tunes across crisply.

Breakout sessions also enjoyed the luxury of the DXR speakers, which conveniently feature three separate inputs (with a convenient mini-mixer on the back of the cabinets). They made the option of playing sound from a laptop, voice from a microphone, and audio from a third input attainable without the use of a separate mixer. Indeed, at MBLV16, Yamaha had our backs with the DXR15 and the DXS15!



DXR 15

The Gear, the Giveaway, and the Oddsmaker

The stage was set. It was the end of the MB show's biggest highlight: The Mobile Beat Sensational System Giveaway was a short time away. It was very different from past years, as DJ Flip and John Donovan drew attention to the stage with a cutting-edge demonstration of spinning combined with a dynamic application of live rudimental drumming to reinforce both the melody and rhythm of the music.

It was an impressive pile of loot the winner would be walking away with, thanks to the sponsors American DJ, Pioneer DJ, Promo Only, Odyssey, Yamaha, Sound Choice, DigiGames, and Frankenstand.

The preliminary draws had finished, and the crowd pressed closer to the stage. The giveaway slips were shuffled...and the winner's name was pulled out of the bag: "Dana Carlisle, Birmingham, Alabama." The seconds ticked away..."Dana, are you out there?" No reply.

"Last call..."

From the back of the room someone shouts, "Here! Here!" and rushes

towards the stage.

"Are you Dana?" (One of those unisex names.) "No, I'm her husband, Dana's in the room."

The crowd was restless. Would it be acceptable to present the system to him? Would it cause rioting in the streets of Las Vegas? Time continued ticking away as show management wrestled with the official call, but finally, it was an obvious one: YOU MUST BE PRESENT TO WIN. Sorry, no spouses or significant others would be allowed to claim a prize.

As a dejected Mr. Carlisle exited the stage, the ticket shuffling continued. "Shake them up good," the crowd demanded.

That done, the second winning ticket was drawn. Ryan Burger, Mobile Beat's publisher, who drew the ticket, looked shocked, pale, and was silent. After a few seconds that seemed like eternity, he proclaimed: "The winner is Geoff Carlisle of Birmingham, Alabama!" Yes, the same Geoff Carlisle who had just left the stage was the winner!

Several witnesses standing inches away from all this could attest that there was no way this could have been rigged. While odds on anything in Vegas can be easy to find, few would have ever bet on this one. Congratulations to Geff Carlisle of Jamm Entertainment Services of Birmingham, Alabama, this year's winner of the Mobile Beat Sensational System Giveaway!



THE SENSATIONAL SYSTEM GIVEAWAY

MOBILE BEAT SAYS "THANK YOU" TO ALL THE GREAT SPONSORS WHO MADE MBLV16'S SENSATIONAL SYSTEM GIVEAWAY POSSIBLE!

American DJ

Lighting System

8 - American DJ Mega TRIPAR Profiles
1 - American DJ RGB 3C
1 - American DJ ADJ LED RC
1 - Arriba 19-inch Rolling Gig Bag System (for Mega TRIPAR Profiles)

8 - Accu-Cable DMX Cables
8 - Accu-Cable IEC Power Link Cables
1 - American DJ Revo Burst
1 - Arriba Cases AC-125 Gig Case (for Revo Burst)



ACCU-CABLE
EXTEND YOUR WORLD...

Arriba
CASES



Pioneer DJ

DDJ-ERGO
DJ Controller
& HDJ-1000K
Headphones

Six-Month POOL
Digital Download
Deluxe Subscription
(a \$300 value)

PROMO ONLY



ODYSSEY
INNOVATIVE DESIGNS

Cases/Bags:
BRL17W • BRLTMTSW • FRERGOBL



EZ UP FRANKENSTAND DOWN

Two 3rd-Generation
Tripods
Making their Industry
Debut at MBLV16



YAMAHA

Two DXR15 15" Powered Speakers
Debuting to the DJ Market
at MBLV16



GEM Series
License
for the
Diamond set
(a \$2,520 value)



DigiGames

Five-Player TM-120
Game Show System

8 Ways to Improve Your Web Presence

SIMPLE STEPS TO ONLINE SUCCESS

BY JIM WEISZ •

It's easy to get so busy managing the day-to-day operations of your business that you neglect the tasks necessary to maintain a strong web presence. If you've allowed that to happen, be sure to cut this article out and put it on your desk. Then, as you complete each task, put a line through it. When you're finished, take a day off—you deserve it!

1. BLOG, BLOG BLOG

I'll be the first to admit that up until a couple years ago, I wasn't on the blog bandwagon. I knew there could be some value to it, but most DJs and other small businesses I saw blogging just weren't doing it right. One of the biggest mistakes I saw people making was not keeping it updated. It reminded me of the 1990s when everyone thought it would be great to start an email newsletter. They would do 1-2 emails and then would stop doing them. An outdated blog gives the appearance that you aren't busy, when in reality, you might be so busy you don't have time to update it. So, find time. Even if it's just 15 minutes once a week, you can make time. Another pro blogger trick is to compose a few posts at once, so you're ahead of the game.

The second biggest mistake is not taking advantage of why you're blogging. The biggest benefit to blogging is the search engine advantages. So, blog with a purpose. Include phrases within your titles and articles that will help push your posts to the top of the search engines.

2. ENGAGE YOUR WEBSITE VISITORS

Static websites are so 2000s. Web 2.0 is here and people expect more out of a website these days. So, embed tools on your website to encourage interaction from prospective clients. If you already use a service that offers tools for your website, make sure you have them in use in various places on your website. They provide a call to action right where you need it, and can lead to more bookings.

3. USE FACEBOOK FOR YOUR BUSINESS

Whether you have a personal account on Facebook or not, you really need to have a Facebook page for your business. I'll often look at a businesses' Facebook page after looking at their website to get a better feel for the company; and with over 850 million members on Facebook, I'm sure I'm not the only person who does that. So, don't miss out on added exposure for your business—especially since it's free!

If you already have a page, then update it on a regular basis. Add pictures from recent events. Post links to your blog posts. Encourage your clients to tag pictures of their friends and family in the pictures you post. Feel free to send out an email inviting people to like your page, but don't be annoying about it by repeatedly sending out invites.

4. UPDATE PICTURES

I have a pretty nice SLR camera, and while I take decent pictures of my kids, the pictures I take at weddings usually turn out awful.



Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively to re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at jim@discoverydjs.com.

To be honest, I don't mind because I'd rather focus on my job as the master of ceremonies and DJ and let the photographer take pictures. So how do I get pictures for my website? I make friends with the photographers and follow up with them for pictures. Sometimes it can take a few emails asking for pictures. But, if you keep your emails short, are courteous, patient, offer to give credit, and link back to them, you'll probably find most are willing to share pictures. It really is a win-win situation, since it gives them added exposure and makes your overall web presence more visually appealing.

5. UPDATE COPY

A prospective bride who went to your website more than likely won't visit a year or two later (hopefully!). So, why update your website copy? More than likely your style and business philosophy has evolved in that time. You probably offer services now that you didn't offer a year or two ago. You also may have discontinued some less popular services. If your website copy is always up to date, then a prospective client can get a current, accurate picture of what you offer. Seems like a no-brainer, but again, being busy usually is the excuse for not doing it.

6. SOLICIT REVIEWS

Chances are pretty good that someone interested in booking you will look for reviews about your company. Since there are so many places to get reviews, pick one place to focus on and work on getting a lot of reviews at that website. Then tell your prospective clients they can find reviews about your company on there. You should also link to your reviews from your website.

7. ANALYZE WEBSITE STATISTICS

In a perfect world, you would check your website statistics once every couple months, or at least once a quarter. But, it's something that's easy to forget to do. So, if you use a service like Google Analytics that offers reports, log in to your account and set it up to automatically email you a report once a month. Then, every month, take a few minutes to analyze the report. Where is your traffic coming from? Are there keywords you need to target more? Is there somewhere you're advertising that's not driving traffic to your site? Site stats offer valuable information about your website and how to improve it.

8. ADD TO YOUR ONLINE VIDEOS

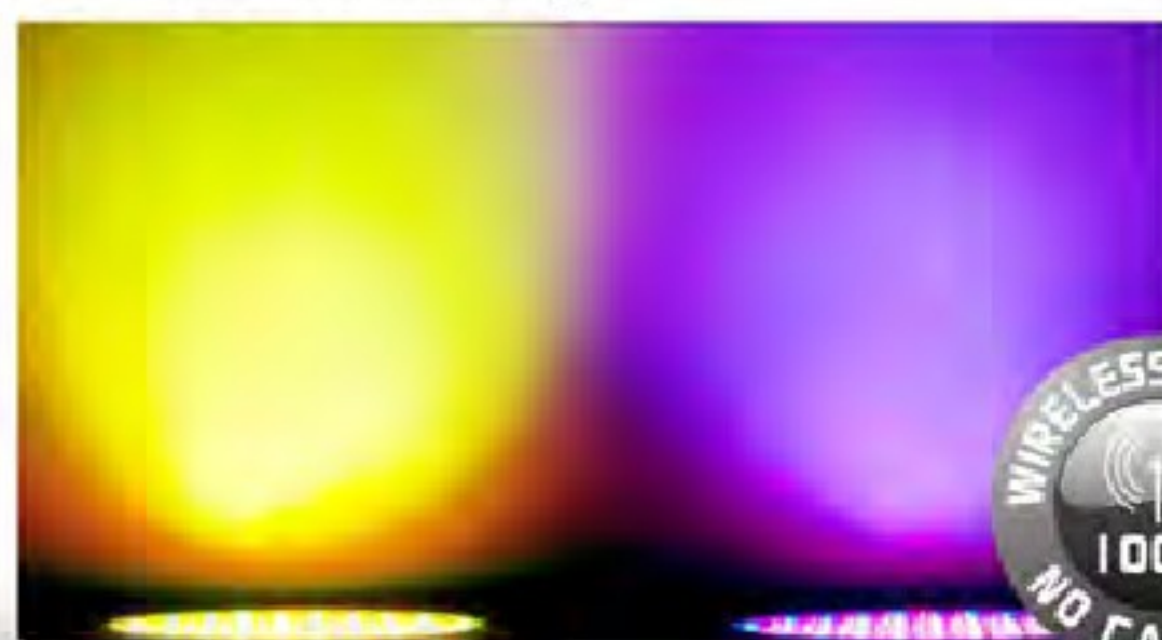
According to ComScore's February 2012 online video report, there were approximately 38 billion videos viewed in the month, with 16.7 billion watched on Google sites (including YouTube). In recent years, YouTube was the #2 search engine, overall. It's worth the time and effort to create videos and feature them in a YouTube channel and other video hosting sites to draw even more traffic to your website. **MB**

INCREASE CONTROL

GO WIRELESS WITH **FREEDOM™** SERIES.

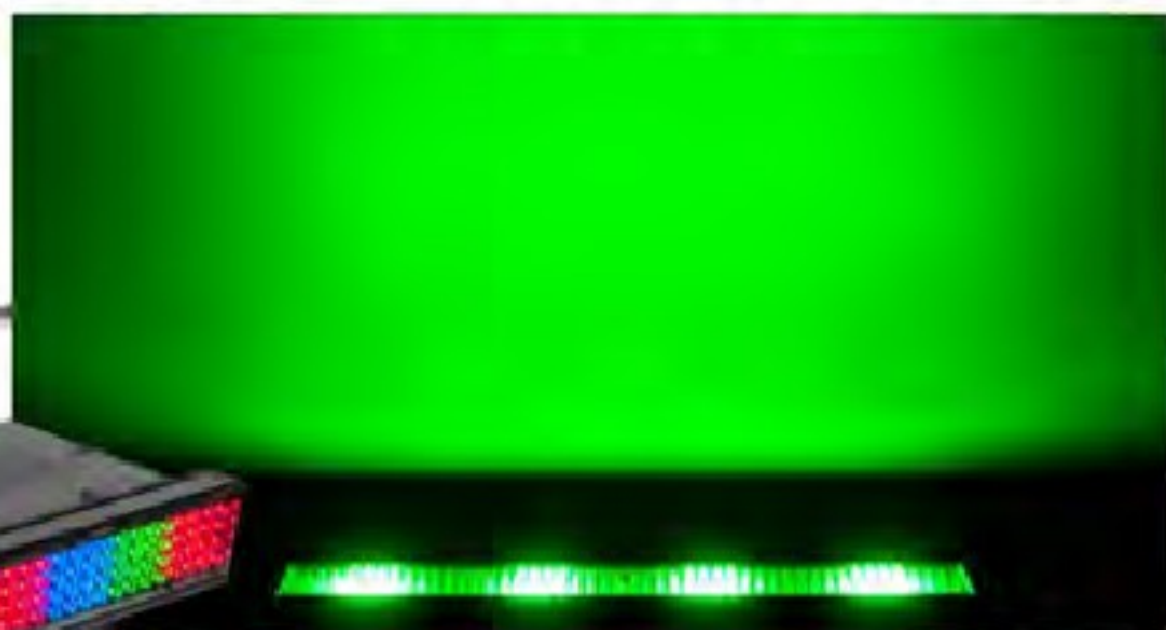
FREEDOM™ PAR

- Portable, lightweight PAR can-style wash light weighs less than 8 lbs
- Wireless power and control lets you set up and teardown in a fraction of the time
- 198 RGB LEDs project a mighty wash
- Manually adjustable LED array tilts to direct light
- Effective on the ground as an uplight or mounted to truss
- Stunning auto programs create animated effects that dance across the LED array
- Fits in the optional CHS-40 CHAUVET® VIP Gear Bag



FREEDOM™ STRIP MINI

- Portable, lightweight linear wash light weighs just over 6 lbs
- Wireless power and control lets you set up and teardown in a fraction of the time
- 192 RGB LEDs create a powerful, seamless wash
- Born from the very popular COLORstrip™ Mini
- Works in master/slave with COLORstrip™ and COLORstrip™ Mini



IRC



Infrared remote control provides wireless control from 30 feet away. Works with all IRC enabled fixtures from CHAUVET®, including Freedom™ Series
*sold separately

CHAUVET
Value • Innovation • Performance

CONTACT YOUR CHAUVET® DEALER FOR DETAILS

f t+ / ChauvetLighting

ChauvetDJ.com

Figure Skating?

YES, FIGURE SKATING...AND OTHER SPORTY OPPORTUNITIES FOR TECH-SAVVY DJS

BY STU CHISHOLM •

Nearly every DJ I know who has made being a DJ their career not only has excellent mobile gear, but has also cobbled together at least some type of production studio, be it anything from a laptop loaded with Ableton Live or Adobe Soundbooth, to a full-blown Avid M-Audio home studio loaded with the latest version of Pro Tools. We do this for a number of reasons.

My original goal was to import all of those great old records and tapes that never made it onto a CD, let alone a digital file. Others use it to edit their music for "family" consumption, or make smoother dance edits. Still others have become skilled mash-up artists, so they'll have something cool and unique to play at their events or at the club. Of course, there are also the superstar DJs who have moved on to remixing and doing studio work for big-name recording artists.

Yet the vast majority of us are doing an edit here and a tweak there and are underutilizing our software and talents, leaving money on the table by missing opportunities that are all around us! If you're suffering from the miserable economy, or simply looking for new ways to make a buck, it's time to think beyond the wedding or beyond the club.

A WINNING INCOME ADDITION

This door opened to me some years ago when I was called on to provide PA for a local beauty pageant, a forerunner to Miss Michigan and Miss USA. Thinking it would be a simple job, I naively agreed. Little did I know what I was in for! Yes, setting up the sound system was the easy part. I'd worked the venue many times before and understood the acoustic quirks of the place. Another plus: none of my lighting would be needed because they'd hired a separate company to provide a runway (from

the stage), footlights and spots. Yet another company was providing the Clear-Com headset intercom gear. My job, then, would be to make sure that each contestant had the proper type of microphone and a mixer capable of handling them all, as well as any instrument inputs they might need. On top of all that, each contestant provided a tape of their music. I had to track which song went with each contestant and play it at the exact moment it was needed. Adding to this challenge was a roster that would be revised over and over during the two days of rehearsal, right up to the final performance.

During the rehearsals, I couldn't help but notice that most of the music sounded terrible! In those days the edits had been made on boom boxes or home cassette recorders. So I offered to make the girls a "clean" edit using my on-board Mini-Disc record-

ers, which had some built-in editing capability. Most of the contestants agreed and were delighted with the improved sound. Some insisted on keeping their original edit. To make my life easier, I transferred all of the songs to a master Mini-Disc and, as the roster changed, I could easily change the playback order – another thing that Mini-Disc allows. Not only did this assure that I'd match up the correct song to the correct contestant, but allowed me to focus more on my script (yes, I was also the house emcee) and running the massive mic mixer.

After that show, I contacted the producers and offered my services to future contestants. For the several years I was involved with the pageant, each show would be preceded by a parade of contestants and their parents (and sometimes coaches) coming by for an hour of music

editing, which in more recent times has been done completely in the digital domain, my trusty Mini-Disc decks being retired long ago. A lot of the girls would compete in other pageants, so the music editing turned into a very unexpected, lucrative sideline, turning otherwise profitless weekday time into small in-house "gigs." Even though I no longer am affiliated with the pageant, I still have the occasional contestant dropping by for an edit session.





Phenomenal Sound; Infinite Possibilities.

Using the revolutionary E-Connect system, Elements can be quickly assembled to create the perfect line array system for any venue.

The modular design is completely scalable; each component is compact and portable. Together, they sound great – and so will you.



DJ 2 System - Stereo 2400 Watt

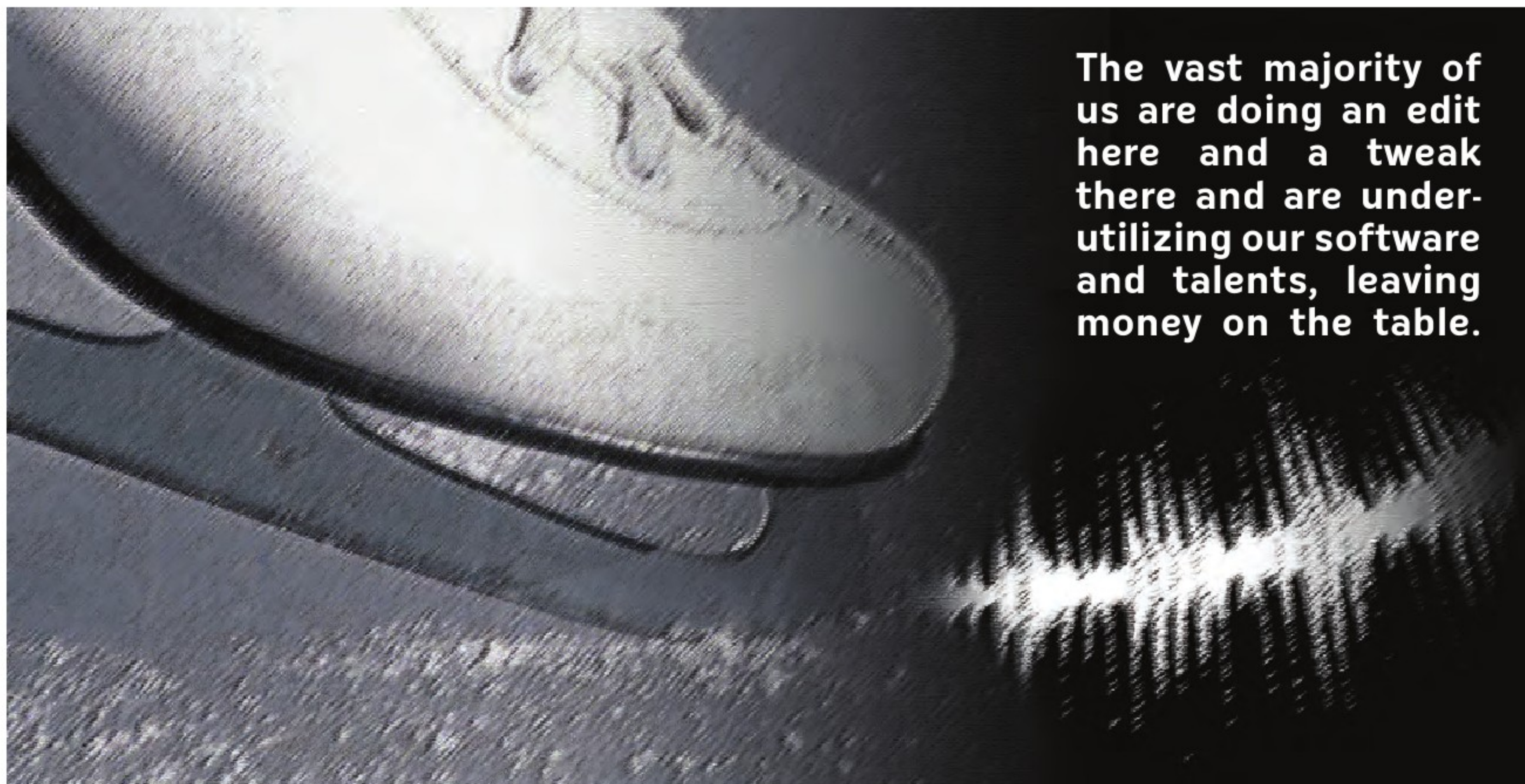
To check out other configurations
visit: www.hkaudio.com/us



HIGH-ENERGY EDITING

Active girls tend to get into other sports as well, and this is what led me to making edits for some local competitive cheerleading squads. Unknown to me, cheerleading is actually a growing sport requiring high-energy music edits. Every mash-up trick and special effect in a DJ's arsenal is not only appreciated, but required! This further filled up my studio roster, but I had plenty of room left

opportunity) here in the Detroit area: that's right, figure skating. The Detroit Skating Club is a major hub for both professional and aspiring professional figure skaters. Many of the biggest names in figure skating either came from or trained in Detroit, including 1998 Olympic Gold Medalist Tara Lipinski and two-time U.S. National champion (2009 and 2011) Alissa Czisny. Their roster of instructors reads like a who's who of Olympic and U.S. champions.



and soon found yet more ways to fill it.

One night I had just finished my shift at my nightclub and was making my way out when a woman from a table filled with some of my "regulars" grabbed my arm to stop me. She introduced herself as an instructor at a local fitness gym and, after complimenting my mixing skills, complained about the sorry state of affairs when it came to the music available for her classes. Apparently there were indeed a few companies that created mixes in the proper BPM range for her routines, but used studio "sound alike" bands to skirt copyright restrictions. When she told me what she was paying for these discs, I was stunned: It was a small fortune! She told me that it would be cheaper for her to buy the music she liked and wanted to know if I could mix it for her. I agreed, mentioning that since she owned the music, she wouldn't be in violation of said copyright. She ran two classes; step and cardio. Each had a set duration (45 minutes) and a set BPM progression. In my otherwise wasted off-time I could now produce custom programs for her studio. She had hot, new music that worked for her and no other aerobics studio had the same mixes. And I got a paycheck for doing what I love in my spare time!

SKATING AWAY...WITH COLD, HARD CASH

Through yet another one of my pageant contestants I was made aware of one more reality (and

Naturally, for every Olympic champion there are hundreds of skaters who compete at different, less prestigious levels as they work their way up. All of them need music! In many ways their routines are like those for the pageant contestants; they need tightly timed, precise music edits, often in different lengths for different phases of the competition. The biggest difference is that many sanctioned competitions have strict music guidelines, such as prohibiting vocals or requiring all classical numbers. They also like wide variations in tempo so that a skater can show off his or her versatility—the total opposite of the smooth mixes that we DJs are usually trying to accomplish! It's also common to have a coach making music decisions and sitting in on edit sessions.

While not every city is a major skating hub, every city has a local ice rink with aspiring skaters that will need music. The expenses involved can be brain boggling, so having a DJ who will do professional edits at less than studio rates (which I have seen running as high as \$135.00 per hour) will be seen as a godsend.

Clearly, many opportunities to utilize DJ skills in unique ways are missed simply because we're not aware they exist. Now that you

know about these competitors and their needs, you can get much more benefit from your expensive software and more productivity in your off-hours.

Until next time, safe spinning! **MB**

*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*



DON'T BE SHY...
YOU CAN TOUCH OUR RACK



CDMP-2700

PROFESSIONAL 2U DUAL MEDIA PLAYER

With its compact **2U controller and 1U transport CD player**, Gemini's CDMP-2700 packs more functionality into less space than any other rackmount DJ solution.

Media versatility, touch-sensitive jog wheels, professional song-shaping tools, MIDI capabilities and revolutionary full-color touchscreen displays.

Flexible command has never been so powerful, so convenient... and so touchable.

To see how Gemini transformed the mobile DJ rack, visit geminidj.com/cdmp-2700.



© 2011 GCI Technologies Corp.
Gemini is a registered trademark
of GCI Technologies Corp.
Photography Credit: Tony Cordoza Photography

gemini[®]
DJ

f /THEGEMINIDJ

t /GEMINI_DJ

u /GEMINIDJMEDIA

More than the Sum of Your Parts

YOU, YOUR GEAR OR BOTH—A TRUE TRIPLE THREAT

BY MICHAEL EDWARDS •

You've worked hard to put together a great DJ system, an amazing music collection, an organized, computer-based, state-of-the-art office and you finally have a solid reputation as a reliable, professional DJ. But you still won't get every job that comes your way, and some weeks are worse than others, as far as incoming revenue goes.

"PROJECTING" YOUR VOICE

If we take away all their DJ gear, fog, laser lights and music, every DJ still possesses two priceless commodities that are uniquely their own: a voice and a personality.

Why not prepare a demo CD of sample "voice-over" commercials that you can use to showcase your MC talent? Breaking into the radio and TV advertising market as an unseen announcer is a natural transition for any DJ with years of experience behind a microphone, paired with years of experience at "selling" the client. You



You need to think "ahead of the curve" to generate some additional sources of income for those times when gigs are few and far between. There are plenty of opportunities for a smart DJ entrepreneur to earn extra money in a variety of DJ-related ways that don't necessarily involve spinning music or packing a dance floor. Let's consider a few.

Michael Edwards is the owner of AllStar Entertainment & UpLighting, located in Andover, MA. A member of the ADJA and the Mobile Beat Advisory Board, he can be contacted at 978-470-4700 or emailed at info@getadj.com. His company websites include: www.GetaDJ.com and www.GetUplights.com.



also already know how to work an audience to get them to dance and participate at live events—why not adapt that skill into a second career as a "voice-over" artist who can convince listeners to run out and buy whatever products you are paid to promote?

Perhaps you also have a knack at imitating celebrity voices or cartoon characters. This opens yet another door for voice-related income. You already have the ability to create and lay down a musical background track, so an impressive demo should not be a problem for you to produce. The rest depends on your level of creativ-

ity and how well you are able to market your new "character" vocal services.

If you've got an amazing speaking voice but selling is not your strong suit, you might be able to expand on your vocal abilities by teaching a public speaking course at a local adult education center. Once you're involved in continuing education, it's an easy progression to teaching classes on starting a small business, database creation or any other area where you've developed some expertise and have something to pass on to others.

GEARING UP FOR GREATER INCOME

An obvious way to put your PA to work for you on an off night is to lease it as a "sound system rental." You can price it lower if they pick it up, increase the fee to include yourself as the "delivery and pick-up" person, or charge top dollar as the delivery/operator/technician for the entire event. Sort of like a DJ without music. Just make sure you have an iron-clad rental agreement and insurance that protects your investment, and be sure to collect positive forms of ID from all renters.

If you're going to rent out your PA anyway, why not offer to add your skilled MC services to the PA rental at trade show promotions and demonstrations? Wearing your best headset micro-

There are plenty of opportunities for a smart DJ entrepreneur to earn extra money that don't necessarily involve packing a dance floor.

phone, I'll bet that you can vacuum dirt from a demo carpet or operate a veggie cutter just as well as anyone else, but with more flair and personality pulled from your years behind

the DJ table. There are tons of conventions, trade shows and fairs where sellers will need not only a PA system at their booth, but also someone reliable and professional to market their product, it's a limited-time gig, but you might be able to lock in with a company to do it every year. Not so easy to find, but a perfect match for you...so name your price.

Malls often need a PA and technician for a celebrity or sports personality meet & greet, or during a multi-week seasonal promotion (Easter Bunny, Santa Claus, etc). Radio stations are always looking for "street teams" at sporting events and product promotions. They'll arm you with prizes like t-shirts and free tickets and you simply have to plug the product or event and promote the station while playing the format they dictate.

There are a lot of situations out there where a smart DJ with a few connections can earn great extra income without even playing a note of music.... You just have to find them and make yourself the best person for the job!

Just a few more ways of staying "Ahead of the Curve"! **MB**



AMERICAN AUDIO® **ADJ™**

DJ QUICK TIPS CONTEST

WIN A FREE TRIP TO MOBILE BEAT 2013 IN LAS VEGAS FROM AMERICAN DJ AMERICAN AUDIO & MOBILE BEAT MAGAZINE.

TO ENTER: Go to American DJ's Facebook page and share a 100 word or less "DJ Tip!"

PRIZE: Round-trip Airfare to Las Vegas, 4-nights Hotel, VIP to ADJ's Customer Appreciation Party & Full Mobile Beat Show pass!

f SIGN-UP AT: WWW.FACEBOOK.COM/AMERICANDJ

Making an Entrance into Event Lighting

ADDING A DEDICATED LIGHTING DIVISION:
ONE COMPANY'S EXPERIENCE

BY MATT WINDSOR •

Working as a DJ can be very rewarding. It takes not only good networking skills, but also talent and a drive to succeed to position oneself as a professional in the industry. Expanding one's business to include another service, however, is an entirely new experience. I have learned a lot about networking, marketing and sales from adding event lighting services to my repertoire. I have also discovered the challenges of adding event lighting to my business, but reap the rewards, too.

GETTING STARTED

Before I started A Posh Production, I was the general manager of another company and helped build the lighting division there. However, I have always been interested in architectural lighting in general. I also thought offering event lighting went well with the DJ market; we already provided lighting for the dance floor. Why not expand on that and offer it for the entire room?

Much of what I have learned about event lighting can also be attributed to attending seminars at conferences in the DJ industry. From the Mobile Beat Conference in Vegas, two that really stick out are Jason Weldon with Synergetic Sound and Lighting and Ben Stowe with NLFX Professional. I've also learned a lot about event lighting from my competitors and have maintain friendly relationships with them, as we have helped each other with services that we may not have in-house.

I originally started offering event lighting as an add-on to my current DJ services. However, I soon realized it could be a completely separate part of the company. I am able to book

more events and cut costs through offering both DJ and event lighting services. Additionally, it is a lot easier to control the quality of lighting services over DJ services.

MARKETING STRATEGY

Adding event lighting to my business's services has certainly influenced my strategy. Not only have I started marketing to brides, but I have been working hard at creating relationships with other vendors in the area. I work closely with florists, venues and even other DJ companies interested in providing lighting service to their clients. As far as the client knows, I work as a lighting expert for the DJ company they have contracted with.

Additionally, a lot of competing vendors rent equipment from me that they are not able to provide in-house. They come to my office on a Friday to pick everything up

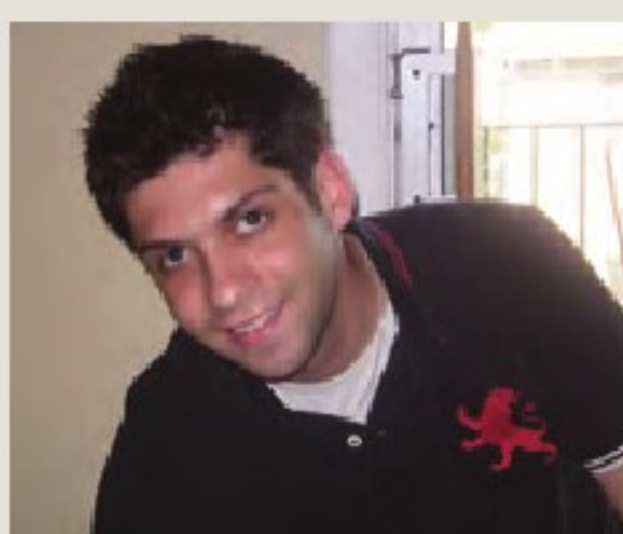
and return it on Monday. Having these mutual relationships has expanded my marketing strategy and strengthened relationships I have made in the wedding industry.

ADVICE TO DJS

The advice I would give to DJs interested in adding event lighting services to their business is to start small. Think about what you can provide without losing quality in your work, to avoid getting in over your head. There are a lot of different options out there in event lighting, but unless it is done right, it is not worth it. Additionally, I recommend not throwing event lighting in for free for clients that book DJ services; it will only discredit your service.

CHALLENGES AND BENEFITS OF WORKING IN EVENT LIGHTING

Event lighting does come with its challenges. Just like other wedding trends, such as photo booths or chocolate fountains, other vendors can start offering event lighting as well, until it is no longer looked at as an add-on to services. Selling uplighting rather than using it as an add-on feature changes the way I mar-



Matt Windsor is a full-time professional DJ and owner of A Posh Production, a top-ranking DJ and lighting company in Chicago, Illinois. He has conducted over 500 weddings as Master of Ceremonies and DJ. Before he started A Posh Production, Matt was the DJ manager of one of the largest DJ, lighting, and photo booth companies in Chicago.

ket my business to brides.

Another challenge in event lighting deals with reception halls becoming involved in the practice. Uplighting is now so popular that a lot of reception halls are throwing it in at no charge. However, the halls are not necessarily experienced in lighting. They don't understand the best location for setting up uplights or how to color match properly. For example, the inexperienced people that work at these venues typically don't understand how to achieve different shades of colors, like a dark purple vs. a violet to match with the brides' colors.

While working in event lighting does have challenges, it can be enjoyable, too. Brides look at lighting as a part of their décor budget, not the DJ service. The DJ is usually the last thing they book. When they find me to do lighting and then find out I am a DJ as



well, it allows me to book them on DJ services or photo booth, too. Additionally, from a financial standpoint, if someone from my company is already going to be there (myself, or one of my DJs), I can reduce my overhead cost for the event.

I also love transforming a room with event lighting and believe you have to have passion for it if you are going to add it to your business. To be able to start with a blank canvas and end up with a "work of art" is the best feeling. The opportunities with lighting are endless, from intelligent lighting for spotlighting bridal party introductions, to cake cutting and more. I love trying new things such as washing a ceiling, hanging Italian lighting from rafters, trying new break out patterns on walls, or pin spotting center pieces. The list of cool effects just keeps growing! **MB**

Before You Rock The House, Let Us Rock Your World.

I DJ NOW Delivers Everything You Need
To Play Like a Pro.

Professional
Speakers

Starting at

► **\$349**



Professional
Lasers

Starting at

► **\$99**



Professional
Controllers

Starting at

► **\$199**



idjnow.com



Mail Orders

1-800-355-7746

© 2012 I DJ NOW. All rights reserved.

**Interactive Showrooms Open 7 Days.
Rentals Available. Call Stores For Details.**

I DJ NOW Queens (718) 762-0100
181-24 Horace Harding Expy.
Fresh Meadows, NY 11365

I DJ NOW Long Island (631) 321-1700
1015 Sunrise Highway
West Babylon, NY 11704



idjnow
PRO AUDIO | LIGHTING | VIDEO

MOBILE BEAT

★ SPARKS, NV

★ THORNTON, CO

★ LAS VEGAS, NV

Planet DJ, Inc.

1315 Greg St
Suite 101
Sparks, NV 89431
planetdj.com
877-4DJ-Gear

Limelite Pro-Audio and DJ Supply

4601 W. Sahara Ave Suite H
Las Vegas, NV 89102
limeliteproaudio.com
702-364-9922

Colorado Sound N' Light

12061 Pennsylvania St
Suite B102
Thornton, CO 80241
www.csnl.com
303-429-0418

Audiolines.com

3924 W. Devon Ave
Suite 300
Lincolnwood, IL 60712
audiolines.com
847-679-0505

Stop in , or better yet, tell a friend who has not yet experienced *Mobile Beat* to stop in at your nearest participating DJ gear dealer, to receive a complimentary copy of *MB* with a product purchase.

ACROSS

DEALERS

LINCOLNWOOD, IL

WARREN, MI

ROCHESTER, NY

BROCKTON, MA

LEVITTOWN, NY

NORTH BABYLON, NY

CANTON, OH

Pro Audio Video, Inc

1620 30th St NE
Canton, OH 44714
proaudiovideo.net
330-494-2100

Sound Source

161 Norris Drive
Rochester, NY 14610
soundsource.com
585-271-5370

Music Trends The DJ's Toystore

2947 Hempstead Tpke
Levittown NY 11756
musicrends.com
888-621-DJDJ

IDJNow

1015 Sunrise Hwy
N. Babylon, NY 11704
idjnow.com
800-355-7746

Electronic Bargains DJ Superstore

970 Montello Street
Brockton, MA 02301
ebdj.com
800-336-1185

AMERICA

**SUPPORT
YOUR LOCAL
GEAR STORE!**

Youth Event Opportunities for Summer

LEVERAGE YOUR SCHOOL CONNECTIONS TO LAND SUMMER PARTIES

BY MARK JOHNSON •



For this installment of *Mobile Beat*, the call went out to us writers to explore the opportunities for summer events. So, rather than share my usual observations on a (typically controversial) issue I will attempt to share some of my own concepts for assuring summer success, as well as refer once again to Mark Silver and his computer music systems, which provide some especially interesting summer income possibilities.

SCHOOL'S OUT FOR SUMMER

My strongest business avenue is school dances, so I am very sensitive to those three "empty" summer months. I never recall any summer school having a dance. But I use my relationships with the schools to promote any summer parties that the staff or students may plan.

For the end of the school year, before summer actually hits, one very useful element is to consistently advertise in a few local school's newspapers. Most are subsidized by the school budget so I can get half-page ads for around \$20. Sure, the demographic is small but it's also focused. Besides showing support for the school, this is one way to get at the students themselves; a lot of the seniors will be having graduation parties. I'm fortunate that with-

in my town of 90,000 people, there are four high schools that graduate a total of just over 900 seniors every year. That's a lot of graduation party potential. While advertising in a few school newspapers does generate a few useful leads, the kids are not that focused in reading ads in any newspaper, so it's a good thing it's cheap.

On graduation day, two of the local high schools use the local large commercial amphitheater instead of their own gymnasiums or football fields. I seize the opportunity to enlist some \$10/hr help-

ers to hand out flyers as everyone is leaving these venues. It's a simple message: "Congratulations 2012 Seniors, Now Let's Party..." Again, it generates some decent business. At least I'm not spending \$500 for some printed ad and only getting 4-5 replies. The cost of printing and helpers is well under \$100.

UNATTENDED FUN IN THE SUN

Graduation parties tend to be held through a range of weekends starting just before graduation and ending well into July. Granted, they almost always are on Saturdays, so there's a high potential for conflict with weddings. But if your wedding bookings are down this year, then at least you can keep your equipment busy,

albeit not for the mega-bucks weddings offer.

I presented this dilemma to Mark Silver, a local DJ who also rents computerized music systems (who I profiled in my article "____" in the ____ issue of MB) and asked if he has any different takes on the summer business.

He tells me that he works with two churches and one local swim club and of-

For more info on Mark Silver's computer-based rental systems, check out www.thepartycube.com or send an email to info@thepartycube.com. You can download a demo version of The Party Cube software at this website: www.thepartycube.com/download.html

fers them the free use of his music systems on an ongoing basis. He explains that the swim club has four or five teen-nights on Fridays throughout the summer and he donates a system for those events, with the understanding that he gets to advertise for regular private parties. Likewise for the two local churches, where they also have a few teen nights throughout the summer, also

For over a decade, Mark Johnson has offered his insightful and often incisive perspective on issues of importance to mobile DJs here in Reality Check. His articles grow out of his own experience and observations of other DJs. Always providing an alternative view, his views are informed by a wide knowledge of the entertainment technology field and the professionals who work in it.

on Fridays.

For him, Fridays are very available during the summer (as opposed to during the school year when they are always busy). So he brings over one of his music systems, sets it up in a few minutes and leaves to do any number of other things.

He has several systems and he figures they are more useful at ANY party instead of sitting in his garage. That makes a lot of sense, as he doesn't have any real-time labor costs (i.e. a DJ employee) to stand at one of those freebie promo parties.

A big plus is that he gets a fair amount of other business that is directly related to these free rentals. He works with several commission-based party goods stores that also demo his music systems and feels that

Skewed Summer Schedule

A cautionary anecdote... I had someone book a Sweet 16 party in June (during school) when the actual party was late August. Not of my doing, but when August came by, only six of the unfortunate girl's friends showed up. Apparently everyone was easy to commit in June but when August came, all her friends (minus six) forgot, and made other plans. The mom and daughter almost came to blows at this classic case of lack of communication. But I did the best I could with seven guests.

there is enough business to go around.

I'm kind of glad that he markets his systems in a different town than mine. But I can see how they sometimes make sense as some summer parties are a little hard to get off the ground. At least for me. For a long time now, I've dreaded those drawn-out parties that usually start in the early afternoon and continue way beyond the originally contracted time. It's hard to justify an overtime charge for these outside parties. I'd much rather be a DJ at an

inside facility where the time is fixed—and they have air conditioning.

For some unexplained reason, as I review my prior summer events and see what kind they were, there were more Sweet 16 parties than I would have expected. After

all, people have birthdays year-round. Fortunately for me, Sweet 16 parties are just like small high school dances: same music, just at a rental hall instead of a gym (requiring less crowd control).

These were just a few ideas for leveraging your school and other youth event connections to generate some non-school-year business. Have a safe and successful summer. **ME**



the DJ's toystore




- NY Showroom with Multiple Working Displays
- Worth the trip from anywhere!
- Knowledgeable & Friendly Staff
- The Best Brands & The Lowest Prices!
- The Largest Selection of Lighting Effects & Uplights on Display





2947 Hempstead Turnpike
Levittown NY, 11756
1-888-621-DJ (3535)
(516) 796-7755



- Authorized Dealer for ALL MAJOR BRANDS •
- Serving Pro Audio & Lighting Community Since 1980 •

Call for Discounts on Uplights from Chauvet, Blizzard and ADJ!

Learning to Lunch Jam

PACK PROM ENERGY INTO LUNCH PERIOD AND WATCH THE KIDS GO CRAZY

BY ARNOLDO OFFERMAN •

School DJs all over the nation have latched on to the idea of playing music in the middle of lunch to promote a homecoming or prom. Many DJs debate on pricing and what makes it an effective ROI.

Before I begin discussing such, I want you to imagine a bridal show consultant who contacts you:

"I was curious if you'd like to participate in XXXXX Bridal Show. You will be the ONLY DJ there. The brides will hear you mix music and MC right then and there."

Hmm. Sounds good!

"Oh wait, there's more. It's free!"

HECK YEAH! SIGN ME UP!

"Actually, can we pay you to show up?"

Pinch me!

From now on, I want you to accept the idea of a lunch jam as a bridal show. However, instead of marketing to brides, you are marketing to teens. 4SchoolsOnly enjoys many Sweet 16, Quince, and other bookings that are a result of lunch jams.

XXX

Let's explore the ins and outs of lunch jams and the best way to maximize the potential these offer to all parties involved.

First, you have to establish your pricing. Unless you're doing a multiple am contract, roll this into your package and tell your client it's free. Heck, even if you toss one in, you're still getting free advertising to the teenagers. Have a weekday job? Ouch—that could hurt. Hire a second DJ who can work weekdays for you. (Otherwise, skip this article—ha, ha.)

We have two schools that do a lunch jam EVERY month of the school year. They take advantage of the "power" it

holds to advertise other dances, fundraisers, or just raise school spirit. These contracts have sent us quite a few events from students who see us every month. I LOVE getting paid to advertise!

For now, we'll chat about doing a lunch jam to advertise a homecoming or prom. The first thing you'll want to do is tell the school to advertise the lunch jam

could be done. "Buy your tickets that day and someone will get their money back or win a second ticket." Perhaps you could do a freestyle dance contest or a contest that integrates your Facebook page or a custom page made just for the school dance.

Meanwhile you will begin prepping with three basic things:

1) A ready-to-go playlist of music of



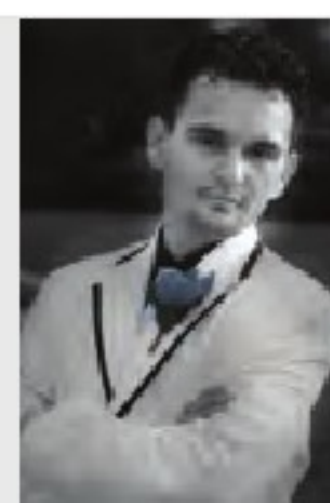
as a "Pre-Prom Party" or "Pre-Homecoming Party." After all students have NO idea what a lunch jam is; plus a "jam" sounds more like a rock concert than a DJ appearance.

The school should be advertising this event as a chance to request music for the big dance and hear their DJ mixing music live. Perhaps a giveaway of some sort

HOT HITS. You will NOT play entire songs. With 20-45 minute lunches, you will play a minute or less of each song. You will overload them with a list of hot songs and blow their minds!

2) Giveaways. Well, maybe. I've seen several companies who give shirts away, but I just can't imagine my high school friends wearing a shirt of a DJ company they've never heard of before. Personally, I don't even bother with it and see it as a quick way to get people temporarily excited. If you want to do them, go for it. We've never done it though.

Arnoldo Offerman specializes in youth events, and is the driving force behind 4 Schools Only, a new division of A Premier Entertainment, in Central Florida (Tampa, Orlando). In the last year, the company has more than doubled its number of clients and their average fee. Find out more at www.4schoolsonly.com, www.apremierentertainment.com and www.arnoldooffermand.com.



3) Business cards! Yes, a card with your Facebook page and a Facebook Event Page (use a short URL or a custom URL to forward thereto) for the big dance. Tell the students these are "tickets" to get your requests in right away! Yes, it may cost you \$50 to get them ordered for each school, but it's still cheaper than \$500 for a bridal show. We do so many lunch jams, and many get the date approved last-minute, that we have a generic card that we fill out the info manually or we print out labels and stick 'em on. This can be a bit of work but the advertising benefits are mind-blowing!

You will then contact the teacher in charge (sponsor) and check on your set-up location. Make sure there aren't classes nearby that will be disrupted by the music and make sure that day isn't a testing day. If you're nowhere near a classroom, feel free to bring a subwoofer and really rock this dance!

Get the schedule of lunches as well as what classes will be at each lunch.

XXX

So you're all set up and the bell rings. Immediately drop in a hot song that gets people talking and going crazy. I've used everything imaginable, a squeaky-clean version of "Rack City," or "The Motto" has worked really well this year. Don't start the hyping just yet because many are going to grab lunch first. They're hungry, ALWAYS remember that!

Keep building up your playlist with big hits but don't say anything for about 5-7 minutes. Some students know why you're there, others are going to wonder, so let that mystery simmer for a bit. When ready, and you'll feel this perfect moment (it's hard to describe), bust a really upbeat song ("Party Rock," for example) and make a shoutout to the classes there. "Seniors, 2012, where ya'll at?" Have fun watching the whole room explode as you shoutout to all the classes. Start with the smallest classes at that lunch period and build up to the largest one there.

Now you can introduce yourself. "In case you're wondering why I'm here, it's because *I* am the DJ for your 2012 Prom!" They cheer. "This year, XXXX School will be hosting the BEST prom in XXX County!" Cheers.

Now throw in some info on tickets and sales, etc.

If the lunch period is mostly seniors, throw in: "Trust me, this prom is going to be SO hot because CLASS OF 2012 WILL ALL BE THERE!"

Bam! Now you've got them eating out of the palm of your hand.

Play the "Cupid Shuffle." Let them jam out for a bit to the song. Slam a few quick dance hits right after: "The Jerk," "Teach Me How to Dougie," "Wop," even "The Wobble." Do two or three of those one right after the other, but remember, don't do more than a minute each.

Tell them how they need to come get a request card so they can request music for prom TODAY!

In Florida, we have a lot of ethnic groups, so I always hit up each one just a bit. "Where my Latinos at? You know I got your stuff locked down, too: Salsa, Merengue, Bachata, and Reggaeton!" I do a quick reggaeton song and watch them go nuts. After a bit I'll slam into a reggae song ("Hot Wuk" by Mr. Vegas, for example) "... and I got some hot dancehall for my islanders, too! Shoutout to my Trinis, Jamaicans, and all the other islanders!" This squashes worries about the DJ not playing music they like to dance to and thus helps sell tickets.

Now drop in a dubstep (if it works in your area). If you've built a dance crowd, you may see people doing dance circles to the dubstep track as they show off to their peers.

Continuously shout out the classes and grades there.

My main point is that you need these students screaming and dancing throughout the entire lunch. It pays off, as students talk about how great the DJ was. Make sure to push people to grab those cards so they can request music online.

End two minutes before the bill rings. Get them to calm down a bit but to cheer about prom! The admin will love you for ending this without chaos.

To sum up, the steps to a successful Lunch Jam:

- 1) After some eating...lots of hyping. Get the students screaming.
- 2) One hit after the the other—get them dancing!
- 3) Promote ticket sales.
- 4) Promote the web page.
- 5) Rinse, lather, repeat. (You have more than one lunch!)

Treat these lunch jams as if you were to squish prom into 20 minutes. Cram that energy into that amount of time and you will succeed!

Now go rock that food pyramid! 



EASILY TURNED ON AND LAST FOR HOURS

- INCREASE PROFIT MARGINS AND REDUCE LABOR COSTS
- NO WIRES OR CABLES NEEDED
- 10+ HOUR BATTERY LIFE*
- 30 FOOT THROW
- CHARGING ROAD CASE PROTECTS & STORES

WIRE-FREE LED: TRULY WIRE FREE!



NOW WITH WDMX!

WWW.WIRE-FREELED.COM
 (407) 402-7430 • INFO@WIRE-FREELED.COM



START SAVING TIME & MONEY!





Here we take a glance at the tools that make DJs successful. If you want to share yours, give us some quick descriptions of your tools, how you use them, and why they are essential equipment for your business. Gear, gadgets, software, websites—anything is fair game. Send your list to toolbox@mobilebeat.com

RON RALPH

A DJ TO GO • PENSACOLA, FL

Gear: My DJ Power lunchbox systems. I've got three of them and have had them upgraded. I bought the first one in 2002. Two sets of Bose L1 MII speakers with four bass bins. Love the flexibility and sound. Four Shure SLX wireless mics. I have SM 58 mics that have never, ever dipped out or failed me. I also have two lapel mics with them.

Networking with other wedding professionals and previous clients in my area. Without them, I wouldn't be as successful as I am.

Organization and sales skills are essential. When I meet for an initial consultation with a client, I have a portfolio neatly organized to include my wedding reception planner, referrals, contract, pictures, and calendar with me. I also use a PowerPoint presentation on my laptop that I created to show the bride and groom the features and benefits of hiring me. Nearly all I meet with agree to hire me over someone else in my area.

WeDJ.com webhosting and Gold Membership. I am continuously near the top of Google search engines, plus have never had a period of down time. Also couldn't do without Gigbuilder. I can't begin to tell you how many referrals and events I booked off of there!

BILL GOODE

A CELEBRATION WITH MUSIC • ATLANTA, GA

I have had my iPad 2 since July and it has very quickly become indispensable!

When attending meetings (Client, MBLV, ISES, team, pretty much anything), I take notes with it. The notes can be downloaded and transferred to anywhere they need to go.

Brag Book: Instead of carrying a binder of paper, the iPad holds videos and photos of past events, music lists, sample planners and forms, and can present all of these in a slideshow/easy-to-view format. With wireless connectivity, I can send these around to people with a few touches of the screen.

Remote Control: I have software that remotely controls the DJ computer so I can walk around when doing contests and kick off music beds. No running required, no assistant required to get the music going!

Movie Night Backup: If the movie is digitized, I can show it from the iPad. In fact, it handles a projector with very minimal set-up, making it ideal for any projector-based viewing.

Quick reference: As long as wireless is available, I can look up anything via Yahoo and Google on the fly, without requiring a PC.



It has become something extremely handy and I am finding new uses for it all of the time.

ROGER MABIE, DJ TUNES OF FLORIDA

My DJ Tunes Of Florida Facebook page is nice because I ask past clients to go there and give a review. Then I can send potential clients there to see what other people are saying. Sometimes a photographer or other vendor will comment there too.

My membership in the local bridal association (Brevard County Bridal Association): It adds to my credibility, being a member for many, many years. It is a great networking system where I get to socialize with others in the wedding industry. Plus there are bridal shows included in the membership.

Which leads me to bridal shows. I do a show about four times a year and at many of them I am the one providing the sound, and sometimes entertainment. I get the lead list from the shows and market through that.

I advertise in the *Perfect Wedding Guide*. There is a constant stream of hundreds/thousands of leads for me to use for marketing. Plus the book is displayed in prominent locations at other wedding vendor locations like hotels/banquet facilities, dress shops, tux shops, jewelers, limo services, etc. Pretty much anywhere they go as a bride-to-be, there is a chance that they will pick up this "free" publication and find me in there.

KENNY ZAIL

PARTY HITS ENTERTAINMENT • ATLANTA, GA

Besides the basics—speakers, mixer, players etc. (these can be replaced anytime within a few days online)—mine would be my "DJ Bible." I started putting it together in the late '80s, when CDs were the "new thing." This book contains the songs that match well together, 3 or 4-song medleys. When I was using CDs I had the reference number of the CD, (so I could find it in my cases), title, BPM, exact cue spots to start the next song and the speed. It might look like this: "129-9, Do You Love Me 148 2:37/39 +2." It is grouped in genres like '60s, country, line dances, kids, standards, beach, disco, etc. The first song in the medley would be the song that would get them on the floor and the others to keep them on the floor. The "bible" also has lists of the best songs in a genre by BPMs, so I can put a medley together on the fly...I keep updating the book and taking out pages that are not relevant anymore. There was a time when "366-1 I've Been Thinking About You 116" was a crowd pleaser. The book is half handwritten with arrows showing where I could go next after that medley or options in the middle of medley etc.

LIGHTING IN THE CLOUD

WICICLE® WIRELESS DMX SYSTEM

TROUBLE-FREE 2.4GHz OPERATION
RANGE UP TO 300 METERS
POWERS DIRECTLY FROM WICICLE™ ENABLED FIXTURES
MAP \$149.99



PUCK® Q6 UNPLUGGED™

6 x 10W QUAD RGBW OR RGBA LEDs
INTELION™ LONG-LIFE LITHIUM ION BATTERY
WICICLE™ WIRELESS DMX ENABLED
MAP \$469.99 AVAILABLE Q2 2012

PUCK® RGB/RGBA UNPLUGGED™

144 x 10MM RGB OR RGBA LEDs
INTELION™ LONG-LIFE LITHIUM ION BATTERY
WICICLE™ WIRELESS DMX ENABLED
STARTING AT MAP \$199.99



ICE60™ SPOT

POWERFUL 60-WATT LED IN A VERY COMPACT FIXTURE
ROTATING, REPLACABLE GOBOS & DUAL GOBO WHEELS
WICICLE™ WIRELESS DMX ENABLED
MAP \$799.99 AVAILABLE Q2 2012

PUCK3® UNPLUGGED™

9 x 3W TRI RGB LEDs
INTELION™ LONG-LIFE LITHIUM ION BATTERY
WICICLE™ WIRELESS DMX ENABLED
MAP \$399.99



EXPERIENCE THE JOY OF A CORD-FREE EXISTENCE.



ECLIPSEDMX™

NEXT-GENERATION
DMX SHOW CONTROL SOFTWARE
MAP \$399.99

blizzard
LIGHTING



WWW.BLIZZARDLIGHTING.COM
FACEBOOK.COM/BLIZZARDLIGHTING

SCOTT HANNA**AMERICAN ENTERTAINMENT • CLEVELAND, OH**

Online tools: eWebmin and DJ Intelligence have saved me so much time it's amazing. The amount of time I used to spend mailing out contracts and keeping track of them, getting information to customers and other DJs, doing planners...all done online. The money I've spent over the last six years was returned easily in the first six months I started using it. I used to pay someone to do all of it, and it still took more of my time than it does without anyone else, just using the online stuff.

iPad - while I wouldn't call my iPad indispensable, it has quickly become an extremely important part of my business. Presentations/pictures to clients work perfectly on an iPad—much better than a laptop. Just hand it to them, whatever way they are looking at it, it will adjust to them. I don't have to worry about my battery and it's instantly on. I easily fill out contracts on my iPad, and clients can sign the iPad, and get an emailed copy. I have my clients pay with a credit card and sign right on the iPad too. I find it much easier to use than my smart phone for this. At the event, my iPad is used as a teleprompter for MCing. It is MUCH more effective than trying to read off of a piece of paper with penned in changes in low light. My whole planner is right there...easy to read on a brightly lit screen. And yes, it can hold and play music in a



pinch, although I've never used it for that at an event. Today, probably 70% of my time in front of a computer is on an iPad. For the \$400+, it's an extremely handy tool.

WILLIAM NOFI**ISLAND WIDE DJS • LONG ISLAND, NY**

Google Email/Apps: business anywhere and on any device. I use Gmail for my email. I have my "@islandwidedjs.com" account set to go to Google Mail, and I can reply from it directly. Because it is a Google service, I can access it on my home computer, my laptop, my iPad, or my Android phone. Very convenient when I am out and



about. I use Google Docs for keeping copies of contracts, insurance, and financial information handy.

Trailer—second best investment: I no longer have to load and unload four times for one gig. Everything stays secured in the trailer, which is locked and alarmed. Everything is neatly arranged and stored in tubs or road cases. It's been a real back-saver.

Website: Can anyone deny the benefit to having a website? I can't imagine not having one, even a simple one like mine, in this day and age.

Phone: MagicJack lets me get phone calls anywhere and voicemail turns into an email. MagicJack is an IP phone that works through your computer and Internet connection. However, it does not have to be "on" to receive a call. Phone calls will go to voice mail, which I have set to email me the message as a WAV file so I can hear it. It goes to my Gmail which I can get wherever I may be and on any device.

I should probably add "smartphone" to this list too. My Android phone lets me check email, find directions to venues, look up songs, do my banking, and more. Occasionally, I use it to make a phone call.

I'm always connected via something, be it a desktop computer, laptop, iPad, or Android phone. Sometimes two at a time. I should probably seek help. Oh look, Netflix!

DJ STEVIE RAY**DJ STEVIE RAY ENTERTAINMENT • N.E. PENNSYLVANIA**

On the iPad: It goes everywhere with me, replacing my laptop. I can draw up contracts on it right at my meetings (using Pages, and Numbers as my contract database). I almost exclusively handle all email through it.

During meetings, I show my clients videos, and photos through it. I play some suggestions for the hard-to-pick father/daughter groom/mother dances.

During gigs. I use it as my ceremony system with a K12 (using DJay). It is my backup playback device, if my laptop goes down. I use the app presentation to display my introductions one at a time, so I don't mess up the order. I keep my requests on it.

I just ordered two "new" iPads (i.e. the iPad 3), for the convenience of 4G. **NE**

ArmDJs 5.0

2012 DJ Conference

June 19th / 20th - Greeneville, TN



Gary Vaynerchuk
(Business Keynote)

Use The
Promo Code MB70
By April 30th
To Save \$70
ArmDJs.com

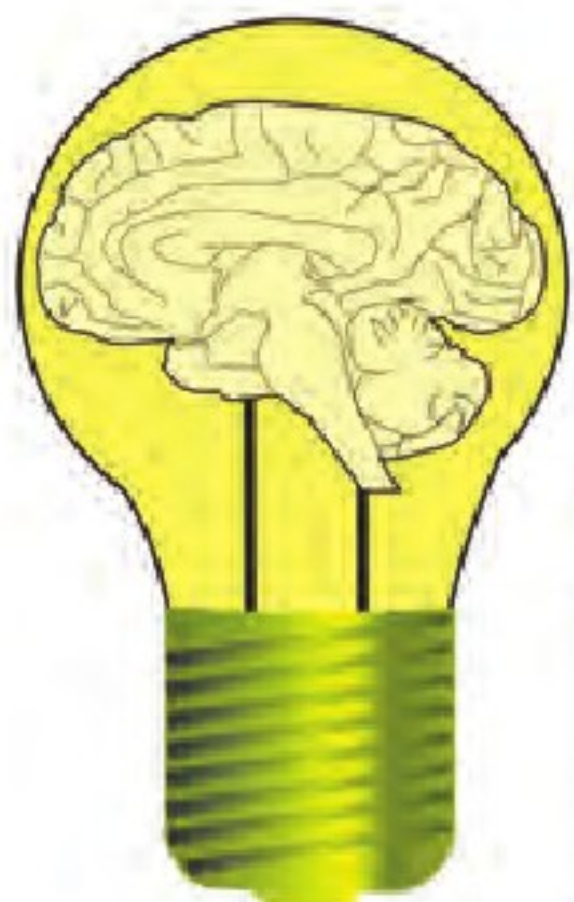


Danny Phillips
a.k.a. D.J.P.
(Performance Keynote)



"DJ's Have Found A Summer Home!"

Thank you for 10 Great Years...



DJ Intelligence®

...Here's to the next 10!



Scott Kartsounes, CEO | Darren Hughes, President

DJ Intelligence has proudly been serving more than 20,000 professional DJs since 2002

Thank you to everyone who helped us celebrate in Las Vegas.
What a great start to our next 10 years!

A Passion for Service

BOB AND MICHELLE CARPENTER COMBINE THEIR POWERS TO TAKE THE EVENT EXPERIENCE TO THE NEXT LEVEL

The story of Bob Carpenter and his company Main Event Weddings is one of love bringing things together: the story of Bob and his wife Michelle, and the uniting of their passions for what they do—Rob's performing and Michelle's imagery. Together they target a clientele looking for their powerful, high-quality combination. Publisher Ryan Burger recently talked with Rob about his business and more...

Ryan Burger: Bob, tell us a little bit about yourself and how you got into the business.

Bob Carpenter: Well, I got into the business in 1992. Actually, a good friend of mine—who actually is a very well-known disc jockey in this area of the woods, anyways; he goes by the name of Johnny K. I've known him as John Kelly; I grew up with him. And around '92 we became very close friends. And he just, one day, he decided he wanted to be a disc jockey.

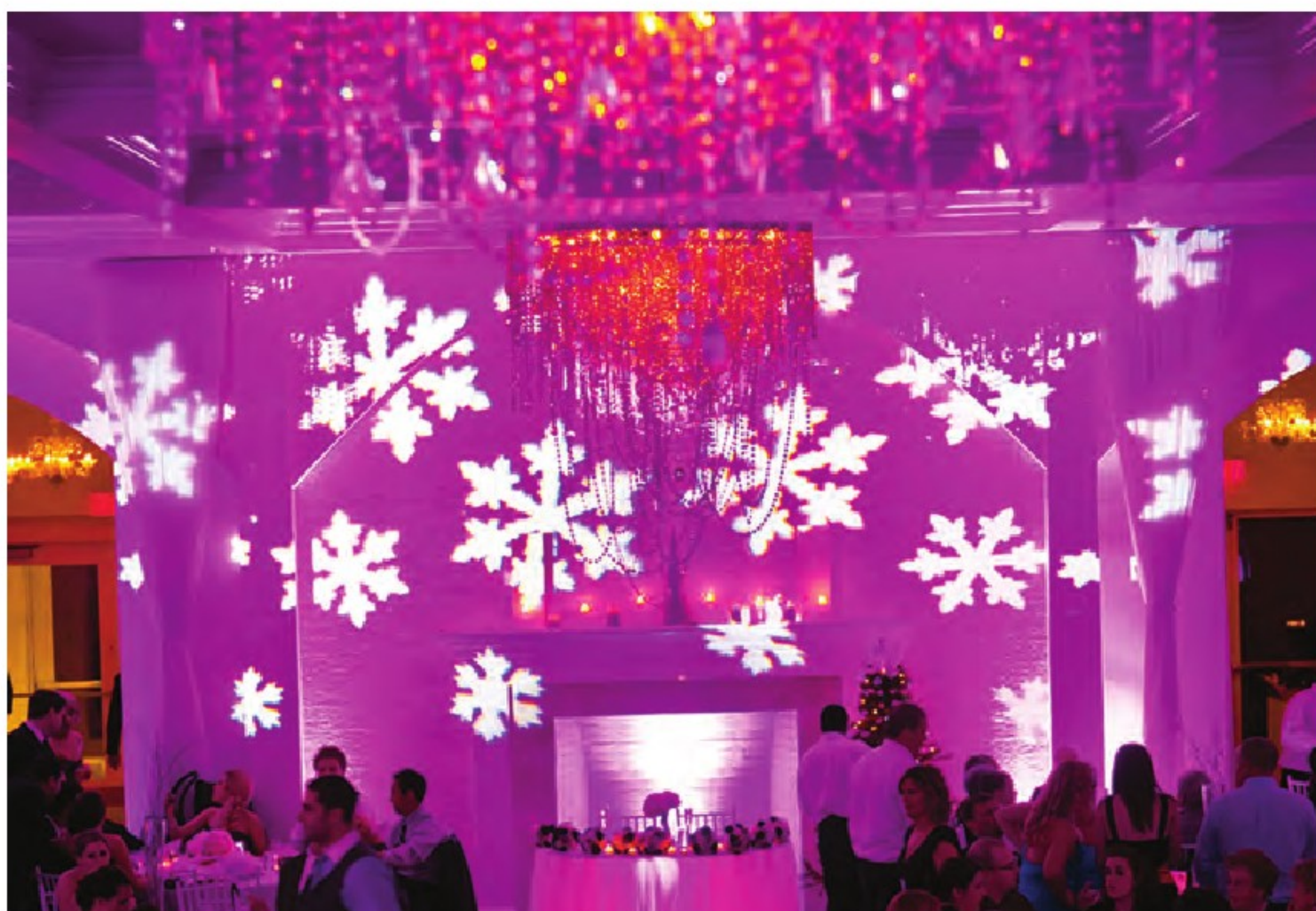
So we started together, and he acted as the MC and I was his henchman-

in-crime. I was the disc jockey. I did all his mixing. And back then it was all records, of course. And then later on, a few years later, I met my wife, Michelle. Actually, John introduced me to my wife, and she lived in Rhode Island. And we kind of went our separate ways amicably. I still talk to him monthly and we're still very good friends.

But I started Main Event after I moved to Rhode Island. And at the time it was solely—well, I don't want to say solely, but we were a disc jockey and videography company. My father was the original videographer of the company and my wife actu-

Celebrating with another happy couple: Rob is second from the right and Michelle is at far left.





ally became one of our disc jockeys. Later on she developed a liking for videography.

And then later, probably around '96 or '97—she had been going to graphic design school and she decided to take up photography. So that was how we all kind of fell into the whole multi-service type of operation... We became one of our area's largest multi-op/multi-service companies.

That had gone on for quite a number of years, probably about eight years, and then in 2005 we had just about—just from being multi-service for so long, we were very run down. It was impacting our health and we just decided this might be a good time just to start focusing on what we want to do, and our health. And within a few years' time I had been introduced to a number of other DJs in the community—the national community, Marcello being one of them. And Marcello really impacted me and my health, and he had this great message. And I just loved how much energy he had and charisma.

And I wanted to—I just decided I've got to change my life, my lifestyle. So I actually went down, met with him, and I saw how he operated. And I had been introduced to Jason Jani. I really loved the kind of thing that he was into, the production. And I just decided with my wife that this is what we're going to do. We're going to revolutionize the way we do business. We were going to not

only take care of our clients better, but we were going to service—we were going to be able take care of them in a way that whatever they envision we could handle.

So now we've expanded, and since that time we've dropped close to 60 pounds. I'm down to about 200 pounds now. I have none of the health issues that I had. I have none of the stress level. I don't have the management, but our productions are very big. Typically if someone just hires me for a DJ service it's usually more than just that. They're hiring a number of things, whether it's lighting or photo booths. So just the DJ portion of it, when I'm going out, I'm averaging about \$3,500; when it's my wife and I go as a team it's typically about \$7,500; and when they incorporate video it's somewhere around \$9,000 for all of the services.

I know those numbers sound fantastic and they're great. But one of the things that we've decided to do is model our business around 45 or so weddings; not taking on too many, really just servicing our clients, giving unbelievable attention to detail, making a lot of time for them; whether it's having open houses or just phone discussions, calling them up, email reminders. We really just focus around the service. And we get to know our clients a lot more than we did when we were a multi-op/multi-service company.

So that's pretty much us in a nutshell...

R B: Looking around your website, your wife does amazing photography, whether it's the bride or the theme that you guys have set through your lighting and everything. Tell us a little bit about how you've been able to successfully move into these other areas that typically a wedding consultant or a decorator would be doing.

B C: Well, I think I'm just very, very lucky. My wife is just an absolute—I mean, I'm not just saying this because I'm her husband, because or it's my company—wife is just an exceptionally gifted photographer. Even photographers around here always tell me that they're amazed by the work that she produces. In fact, she just made the cover of a very prestigious magazine in the area, *Newport Wedding Magazine*, for 2012. As a matter of fact, we just attended the bridal show for that, and many people were coming up to her and congratulating her for the cover and whatnot.

So in that respect, just being surrounded by talent like that and what I've been able to cultivate through my contacts in the wedding industry over the years—and especially the talent that I've surrounded myself with in the industry, all the leaders that you hear about, whether it's Marcello, whether it's Mike Walter, Steve Moody, Peter Merry—lots of people have really had a profound impact on the way I do business and the way I treat my clients.

And I just think that really, when you are passionate about what you do, when you love what you do, it's just really contagious. You know, people want to be surrounded by people who love what they do. And when you love what you do, you go the extra mile for people. It's no longer a job; it's just really family.

So that's really, I think, the secret of how we've been able to succeed, especially over the years, just being able to move into the different production things that many people are incorporating now, like lightning, whether it's dance floor lighting, undertable lighting, pinspotting—there's just so many variations of lighting. And of course, many of the new trends that are up and coming and the ones that are in place right now, like photo booths

and drapery and linen.

But being able to take a wedding and actually incorporate all of these, you're able to charge more for the overall service, so you don't have to do multiple weddings and worry about four or five weddings. All you have to do is worry about one and get paid very well for doing an outstanding job.

R B: Yeah. I'm looking at some of the pictures on your lighting pages. The dancing on the clouds using a dry ice machine; the uplighting in the corners; battery-powered stuff; the designs on the wall that are slowly turning...showing them these pictures has got to just blow people away when they walk in the office.

B C: Oh, there's no question about that. But it's really about creating a target market. I mean, there's many clients that come into us that are just looking for simple services, and really that's not what we're about. It's really not our passion. We really want—our real love is to be able to go on and do something extraordinary. Every wedding should be a "Platinum Wedding." Just to go in and do simple DJ service or simple photography when you can do something amazing that people remember, that to me, that's how I want to be remembered, as someone who just created an amazing time for their family and friends.

R B: Fantastic. Tell us about the tools that you use in the operation. I know it's not really about the tools, but you know that DJs are interested. What's your gear of choice for sound and lighting and uplighting, etc.?

B C: Well, for lighting I'm mostly using intelligent moving heads. A lot of sound guys aren't going to like this, but...for mixing I use Serato. I currently use the Denon DN-HC4500, but I'm actually considering some sort of a different controller at this time.



But everything—my music's all beat-mixed too—most of the music that I play I look for something unique, like hype remixes or something with a little more flair to it than just the typical ordinary song. I want to my clients to have a very unique experience.

So when they come to me and I'm playing music for them it's not going to be the same as when they go to another wedding reception, whether it's a band or just a DJ. Other than that, I think that pretty much covers all the equipment that I use.

R B: What about photo booths? It looks like you've invested in that in the last couple of years. Do you have a large percentage of your clients that are opting for that?

B C: About 30 to 40 percent are opting for photo booths. I've got two of them. I don't want to become a photo booth company. I mean, I could if the demand is still very strong for photo

booths. I thought it was going to be more of a fad, but it's more of a trend, I think. I don't know how long the trend will last, of course. But for now the demand is certainly there.

R B: Where do you see things going with your services in the next few years?

B C: Well, I see things going more towards multimedia. People are becoming more exposed to DSLR footage. They're loving the "love story" type of introductions, same-day edits. I just think we're going to see more and more of that type of multimedia presentation along with the lighting being more of a theatrical experience.

For instance, lighting, when you walk into a movie theater and everybody's talking, when the lights go down it signals that something's about to happen; the movie's about to start. So people don't have to be told to become silent. So you take that same concept and you bring it into a wedding; you don't have to...

get everybody's attention because people are talking. But you take the uplighting around the room and all of a sudden you dim it down, people become silent....So utilizing lighting is going to be more incorporated into weddings even more so than we're seeing with just uplighting today.

R B: Anything you want to tell some of the younger DJs out

B C: Absolutely. Well, the biggest thing is just to make sure that you love what you do. And when you love what you do, my biggest advice is not to be intimidated by other people in the industry, but to seek out their advice. There are so many that are willing to help. Go out and get inspired. **ME**

For more info Bob Carpenter and Main Event Weddings, check out MainEventWeddings.com.

#1 BEST SELLER OF MOBILE BEAT LAS VEGAS 2012



THE ADVANCED, COMPLETE
HOSTING GUIDE FROM JOSH YAWN
WITH FOREWORD BY TV'S MARC SUMMERS

"Highly recommended reading!"
-Jim Cerone, *The Perfect Host*

"Well worth the read."
-Tom Haibeck, Author, *Wedding Toasts Made Easy*

"Hosting for DJs should be required reading"
-Larry Williams, Author, Speaker, Trainer, *Customer Service A to Z*

OWN IT TODAY AT
HOSTINGFORDJS.COM



The Essence of *Mobile Beat*: Education

MOBILE BEAT'S PUBLISHER WEIGHS IN ON WHY YOU THE MAGAZINE IS A KEY RESOURCE FOR SUCCESSFUL ENTERTAINERS

BY RYAN BURGER •

When a subscriber gets down to their last issue of *Mobile Beat*, after a number of renewal reminders, they receive a letter from me, the publisher of the magazine. I'm concerned that they aren't renewing their subscription, and I ask them why they are not doing so, in order to understand what improvements we potentially need to make in the magazine.

The responses I usually get are not as well expressed as a letter I got recently. After replying directly to the DJ's concerns, I decided to pull the essence of what I said out and share it with a wider audience. Since you are reading this, you are probably a satisfied subscriber, and this amounts to a little bit of preaching to the choir. But if you were thinking about letting your sub lapse, or if you know of others who might benefit from *Mobile Beat*, but don't think they need a "trade magazine," here's some ammunition for friendly argument.

ACTING ON IDEAS

Every issue of *Mobile Beat* offers the reader the opportunity to grow their business and improve their performances through dozens of solid, actionable ideas. But it comes down to what they do with them. Just like attendees to the Las Vegas DJ conference; if you don't go home with an action plan and priority list, you have wasted your time (unless you just went to have a good time with your DJ friends).

ARE DJ ASSOCIATIONS SERVING YOU?

In the same vein, being a member of a national DJ association depends on both getting service from the association and what you do with it. The two national associations most DJs are familiar with (ADJA and NAME) are in business to supply you with benefits/discounts, educate you to improve your business and your potential clients, help you network within the industry and in the end, to help you get more gigs. But if you aren't taking advantage of opportunities that they offer, your couple of hundred dollars are wasted. And if you are a member of a local association or a local chapter of the nationals, and don't go out of your way to get to their meetings you are making a potentially costly mistake.

EDUCATING CUSTOMERS: SHOULD MOBILE BEAT DO IT?

I recently had a discussion with a bride at a networking event. She told me about how the DJ she hired through a larger company in the area had moved out of town, and she had been reassigned to a new DJ, who she didn't hear from until the week of her wedding, after prodding the owner of the franchise DJ service to get her in touch. Not surprisingly, this DJ also ruined her wedding reception; another one of those do-over's that aren't available.

This is where DJ associations could be doing more to educate the consumer. ADJA and NAME have done some outreach and education to the bridal industry through connections with bridal planners, meeting planners and more, but they only have so many resources available to them. When many of the 10% or so of all DJs who are members of such a national associations complain about paying as little as \$199 in dues, it's understandable that they can't have the impact that you and other DJs are looking for.

EDUCATING DJS: WHAT MOBILE BEAT DOES!

A large portion of the *Mobile Beat Show* content is sales and business-related, just like in the magazine. And no matter what sales

skills you may have, remember that there will always be a cheaper option for anything that is out there. Simple as that, it's your salesmanship that will help overcome such. Why do McDonald's, Burger King, Texas Roadhouse and Ruth's Cris Steakhouse all sell cheeseburgers (and some better cuts of meat too) at different prices, and do it successfully thousands and hundreds of thousands of times every day? Because there is a difference between a 99-cent McDougle, a \$2.99 Whopper, \$6.99 Angus, and I'm not sure if Ruth's Cris Steakhouse has a burger, but I'm sure it's \$25+ if they do.

Our business is reaching DJs, not reaching brides and party planners. As *Mobile Beat's* reach expands, we find more and more of DJs who are disconnected from the national industry. With roughly 10,000 readers and 2,500 people that annually get to one of our live events (approximately 1300-1500 of them at our Las Vegas DJ Show) out of the 30,000 estimated DJs that are out there, we obviously need more DJs to come forward and get involved. Other similarly sized industries that are considered cousin to DJs, like event and wedding photographers, consistently have 6-8,000 people attending their trade shows, and who knows how many reading their magazines.

The other industries have done a better job at this, no doubt about it. They have sold people the notion that a "cheese platter," as Mark Ferrell proclaimed 10 years ago, is worth more than a DJ. Maybe that doesn't work in your market, but think of a similar example, like how people spend \$1.50 or \$2.00 on chair COVERS for their reception hall's chairs to make them look fancier. That \$300-\$500 could easily be spent on something that has a much more important impact on their day.

DJs need to take the view on sales that you aren't going to sell the client on the DJ service, you need to sell them on the result of the investment. A common theme in sales books these days is that everyone at a company is a salesperson--that they represent you. Everyone involved with your company should reflect that "ROI" to the client.

Most DJs have some great customer referrals that they can give to potential new clients. From what I've seen though, a bad experience with a company will often go ten times as far as a good experience, so that could work to your advantage. In a small market like many DJs work in, the word will get around quickly about good or bad DJ companies. Work on making easy ways for your past clients to refer you more business. Get them cards, send them Christmas cards reminding them that you are around and would love to see them at one of their friends weddings and play their first dance again for them a year or so later.

To summarize, DJs everywhere need to work constantly on improving their businesses and helping their fellow DJs raise their game. It took 10 years for the DJs in our local Des Moines market to get to the point where we are happy, and the "good guys" are getting events at good rates that make it possible to pay our bills, to expand our companies, invest in the local economy even more, and have a good life outside of work.

I hope to meet more DJs who have the philosophy of continual education and growth. The best place for anyone to do that is MBLV. Invest in yourself by going to Las Vegas each year, and you will come back to your area energized. And throughout the year, *Mobile Beat*, in print and online, is there to help you raise your game and reach greater success. **MB**

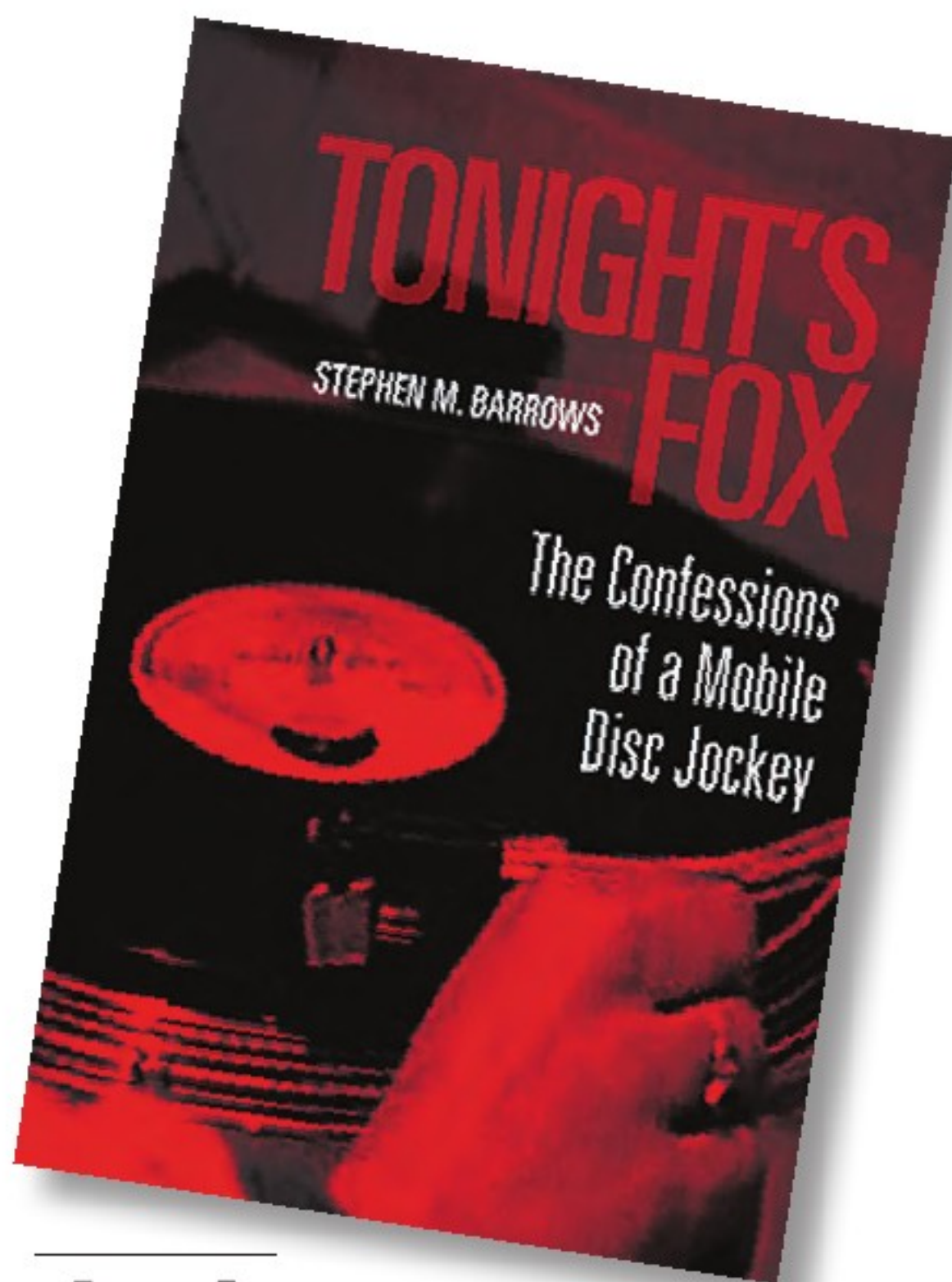
Ryan Burger
Publisher
Mobile Beat Magazine
rb@mobilebeat.com

Every issue of Mobile Beat offers the reader the opportunity to grow their business and improve their performances through dozens of solid, actionable ideas. But it comes down to what they do with them.



A Trio of Books

BY DR. SHOCK JOCK •



Having been retired for a few years now, I was somewhat surprised to get a call from the editors of Mobile Beat to come back for a special writing assignment. Cloaked in secrecy, the specifics of the topic were not revealed until I met with them on a ship off the coast of Mexico. There I was told: there were three books for DJs that needed a brief review.

Why me for this task? I was told it was based on my experience. However, soon thereafter I read an article about Amazon which said the company's sales of e-books had for the first time outnumbered hard-cover books and later in the year the same was true for paperbacks. Amazon's latest milestone was unsurprising to industry observers. Yes, my experience...the only one left on the staff or former staff who actually remembers what a paper "book" is. Thanks a lot.

The first book on the agenda is entitled *Tonight's Fox* by Stephen M. Barrows. The title caught my attention, and a read of the book provided no clue as far as who is the mysterious fox, or whether there was a different fox last night. The author based

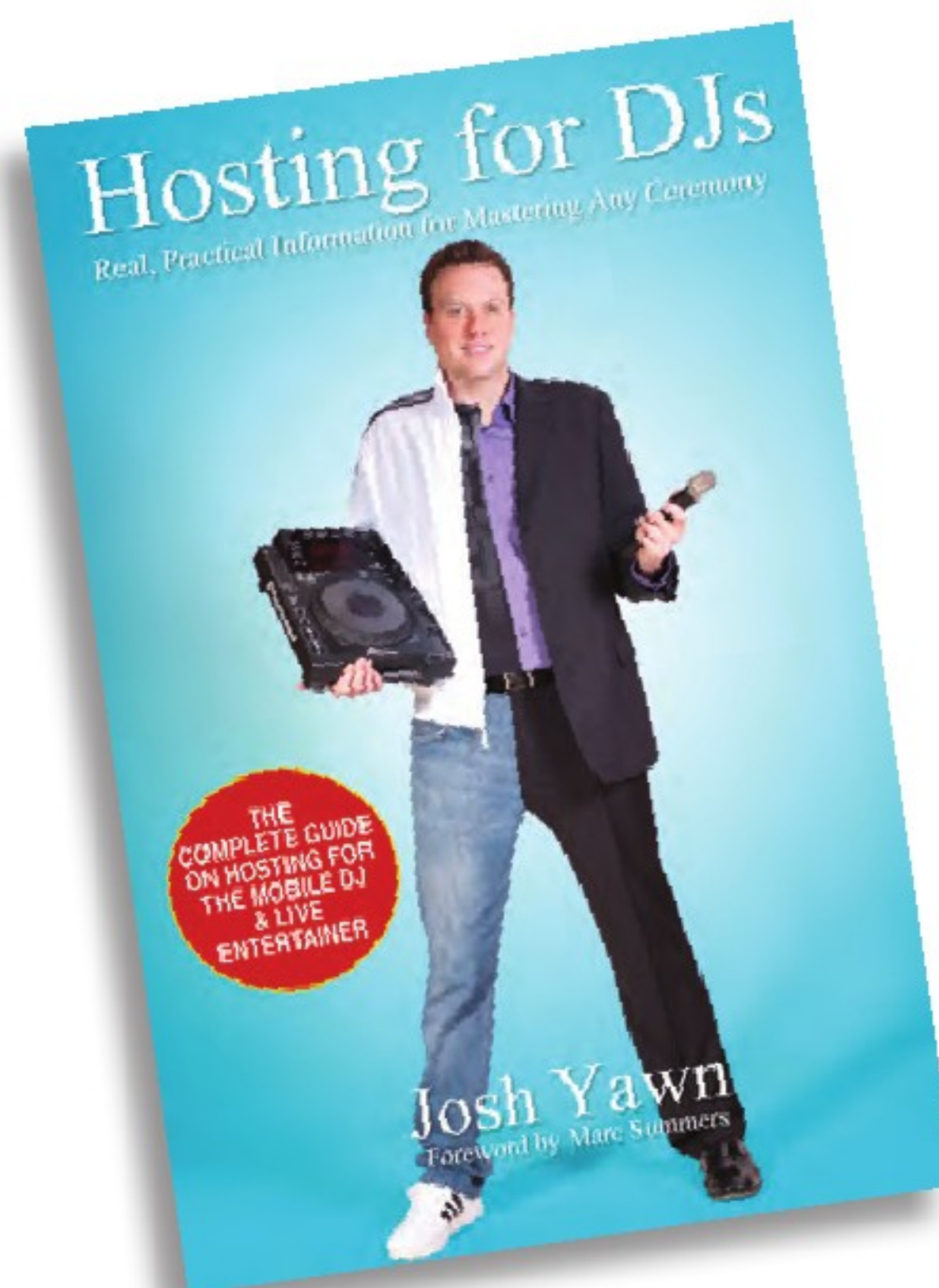
his content on a conversation that we've all heard hundreds of times as mobile DJs. "I relayed the happenings of my gig to one of my friends. Astonished, he laughed and said, 'You should write a book about your experiences as a Mobile Disc Jockey.'"

The problem is, who would ever do it, and more than that, who would care to read it? Well, Barrows decided to take that leap of faith. How can you go wrong with a book dedicated to Joel Osteen AND Howard Stern? Read his adventures by ordering the book directly from the author at 203-483-0291. Paper or electronic editions are also available from Amazon and Barnes & Noble online.

The second book, *Hosting for DJs* by Josh Yawn is a combination of the education he found as host to national television audiences, Fortune 500 companies, and hundreds of wedding couples. This book applies those journeys and tailors them to the mobile disc jockey.

Hosting for DJs is an often-humorous but always honest look into the art of hosting from Josh's unique perspective. I scoured the book to see if he included a few suggestions I had sent him when he was writing it, such as, "Always be first in the buffet line—you have work to do," but he

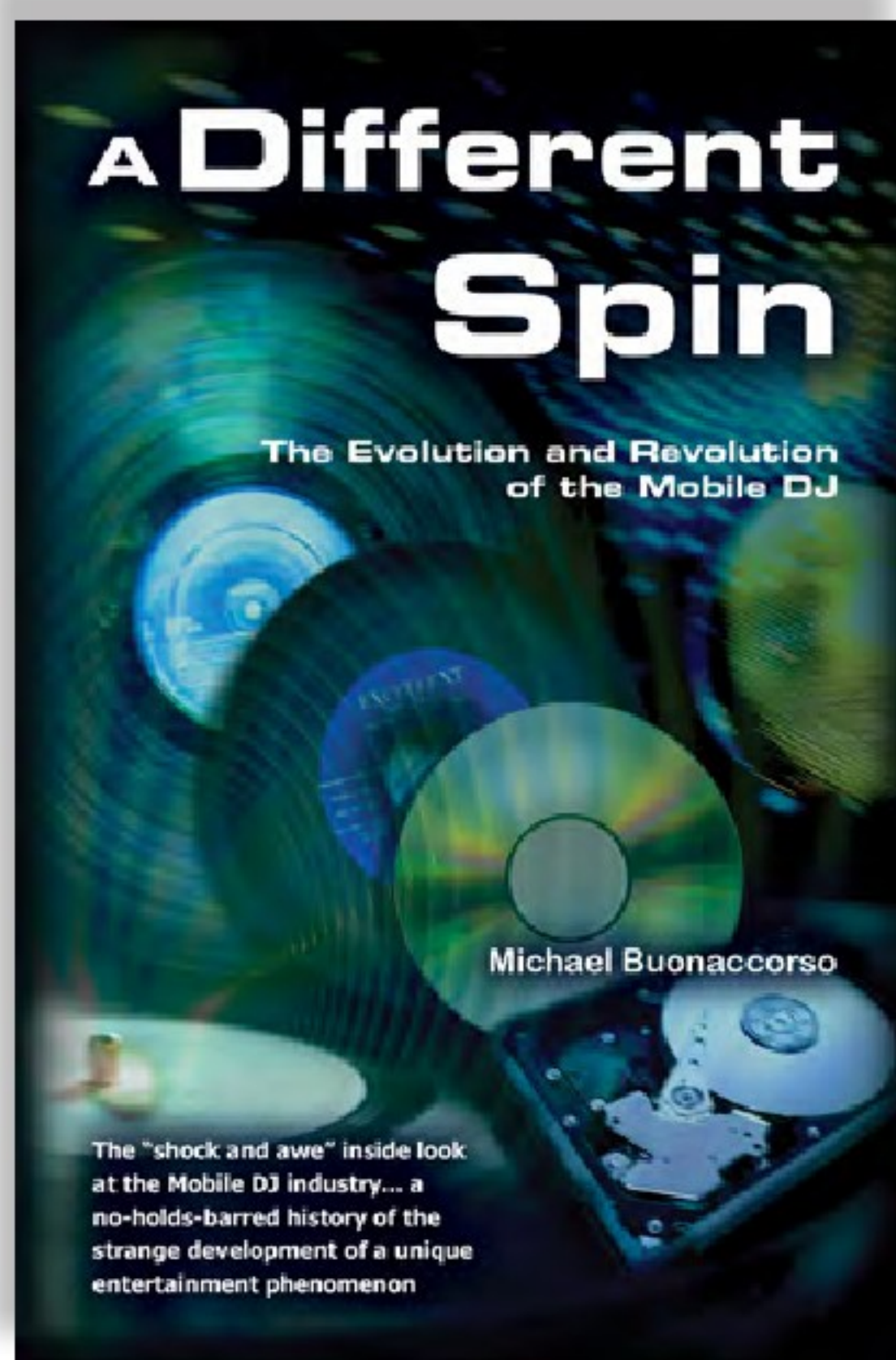
didn't take any of them. Maybe next time. But for now, no matter how long you've been a DJ, you WILL take away valuable knowledge to better your performance



and create an incomparable new branding for your business—guaranteed!

Lastly, I found myself not knowing whether to laugh, cry, applaud, or get ticked off by Mike Buonaccorso's *A Different Spin*. Mike, as you know, was one of the two guys who started the magazine you're reading right now. This guy covers so many different aspects of the happenings of mobile DJ thingees going so far back, (he must be in his eighties by now), that I was truly amazed by this fountain of information. The best part, he mentioned ME! But I had to differ with him on his "final analysis." I like to stay away from controversy.

Josh and Mike's books can be found in the Mobile Beat bookstore. **MB**



Since 1991, Dr. Shock Jock has had a checkered past of employment as a Mobile Beat writer. Most recently, he was relieved of his duties after attempting to get the show producers to move the MBLV show to the now-shuttered Western Hotel.

DJ CLUB BAGS HIT THE SCENE

Gator's New Padded DJ Bags are specifically designed to protect all the most popular brands. Our bags feature a bright orange interior for enhanced visibility in dark rooms, comfortable shoulder straps, and ample storage space for your accessories and gear.

Check Out The New Gator DJ G-Tour Cases Online



NEW
Sizes & Styles



P: 813.221.4191

F: 813.221.4181

GATOR
Cases

gatorcases.com

Stop revolving. Start evolving.

On-Demand Streaming

For the well-connected KJ, we offer an astounding collection of ready-to-stream tracks from our legendary library. No more discs, no more managing downloads, no more hassle. Stable broadband connection required.

6000 Digital Media

Six thousand of the newest and all-time best karaoke tracks, including all ten volumes of the best-selling Essential 450 Series. Supplied as MP3+G at 256 kb/s on two 32GB SD cards and ready for use with your digital system.

KJ Media Pro HD

Every track in the Chartbuster Karaoke library, 12,000 strong, personally serialized for you to an external USB HDD, and powered by Invicor's CompuHost. Unlock only what you need, when you need it.

Don't Revolve. Evolve.



ChartbusterKaraoke.com

1-800-347-5504

Chartbuster
KARAOKE
.com

Davy Jones: More than Just a Monkee

REMEMBERING A PERFORMER WHO TOUCHED
THE WORLD WITH MUSIC AND HUMOR

BY RICK ELLIS •

He once sang "Oh I could hide 'neath the wings of the bluebird as she sings, the six o'clock alarm would never ring." But on the morning of February 29th, 2012, the bell did ring for Davy Jones, and the world lost a beloved entertainer.

Davis Thomas "Davy" Jones was born December 30, 1945 in Manchester, England. He lived a normal childhood until age 11 when he was cast as Colin Lomax in the British soap opera *Coronation Street*, he also appeared in the BBC police series *Z-Cars*.

TAKING TO THE STAGE...

When Davy was 14, his mother died from emphysema and he decided to leave acting to apprentice as a jockey, studying under trainer Basil Foster. Surprisingly Foster was the reason Davy returned to acting, as he was involved in the young performer taking the part of the Artful Dodger in London's West End production of *Oliver!*—a role that would change his life forever.

After a wildly successful run in London, he crossed the pond to perform in the Broadway production and was subsequently nominated for a Tony award. But the pivotal moment came on February 9, 1964 when Davy appeared on *The Ed Sullivan Show* performing a song from *Oliver*. This was also the night the Beatles made their first appearance. Jones would later recall, "I watched the Beatles from the side of the stage, I saw the girls going crazy and said to myself, this is it, I want a piece of that."

...AND TO THE SCREEN

After his time on Broadway came to a close he signed a contract with Screen Gems and made a few television appearances. He did actually make a foray into pop music when he recorded a solo album, *David Jones*, which produced a single called "What Are We Going To Do." The song hit the Hot 100 chart in August of 1965.

In 1966, Screen Gems began casting a television show about a rock group living in southern California. The idea was to mirror the Beatles' film *A Hard Day's Night* with lots of wacky action involving the band. As Jones was already under contract to Screen Gems he was shortlisted for an audition. He was cast alongside Mickey Dolenz, Peter Tork and Mike Nesmith as the band with its name-sake TV series, *The Monkees*.

While Davy shared vocal duties with the other band members, his voice created the band's signature sound, as evidenced by his work on "A Little Bit Me A Little Bit You," "Valleri," "I Wanna Be Free," the haunting "Shades of Gray," and his lead on the singles and their most beloved hit, "Daydream Believer." Despite the appeal of the band's on-screen hijinks, and radio successes, the television series was cancelled after two seasons. Without the show, the band struggled, finally disbanding in 1971.

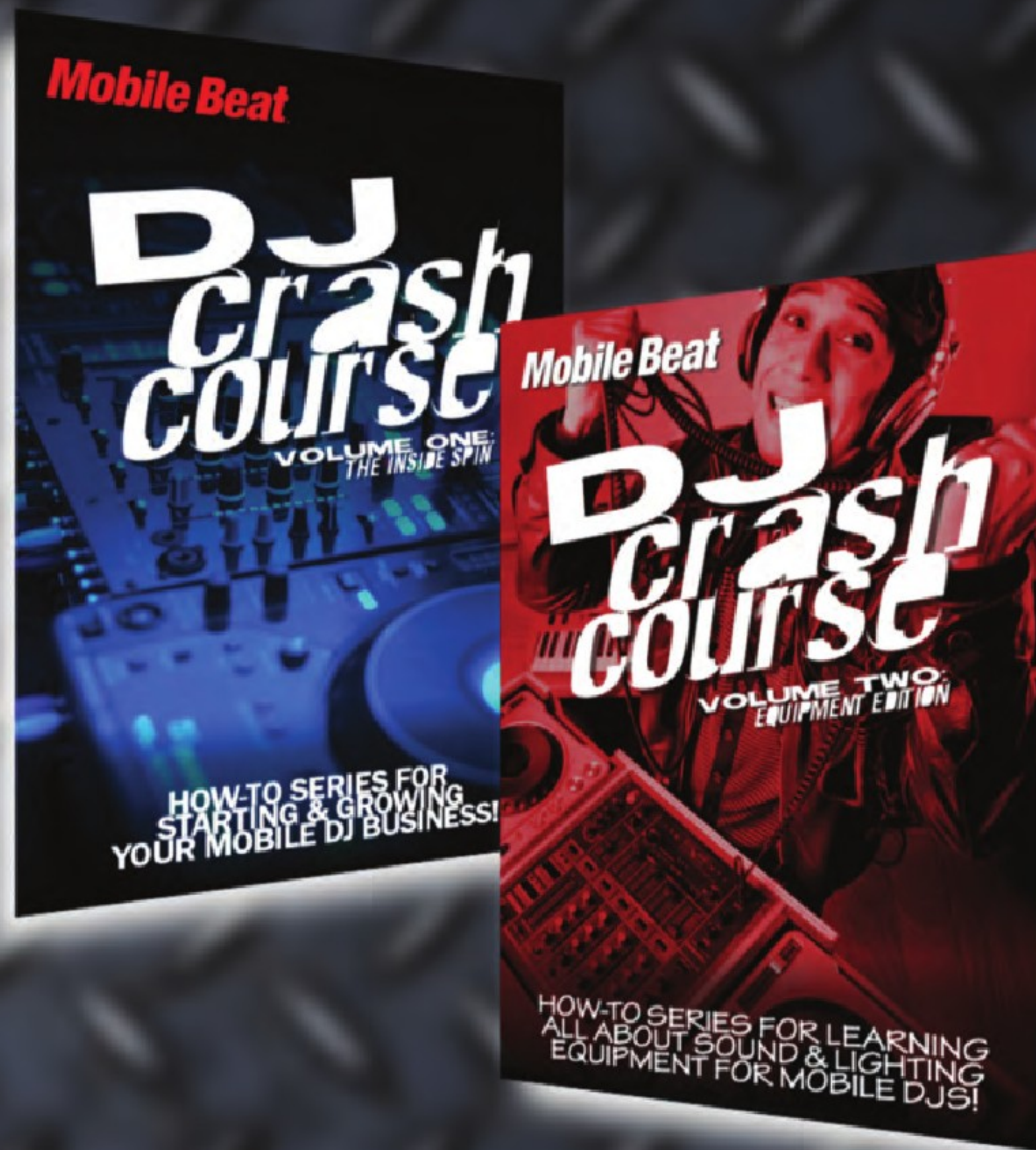
During and immediately after his time with the Monkees, Davy opened a clothing shop in Greenwich Village in New York City. Called Zilch, it sold hip clothing and was notable for allowing customers to design their own clothes. He also founded The Street, a New York City-style street market in Los Angeles.

But the music and entertainment industry wasn't ready to let him go yet. ABC gave Davy an hour-long television special called *Pop Goes Davy Jones*, notable for featuring The Osmonds and another new group you might have heard of: The Jackson Five.

Bell Records, which was producing the Partridge Family at the



MULTI-SYSTEM BUSINESS? **STEP RIGHT UP.**



SOLD OUT AT MBLV16!

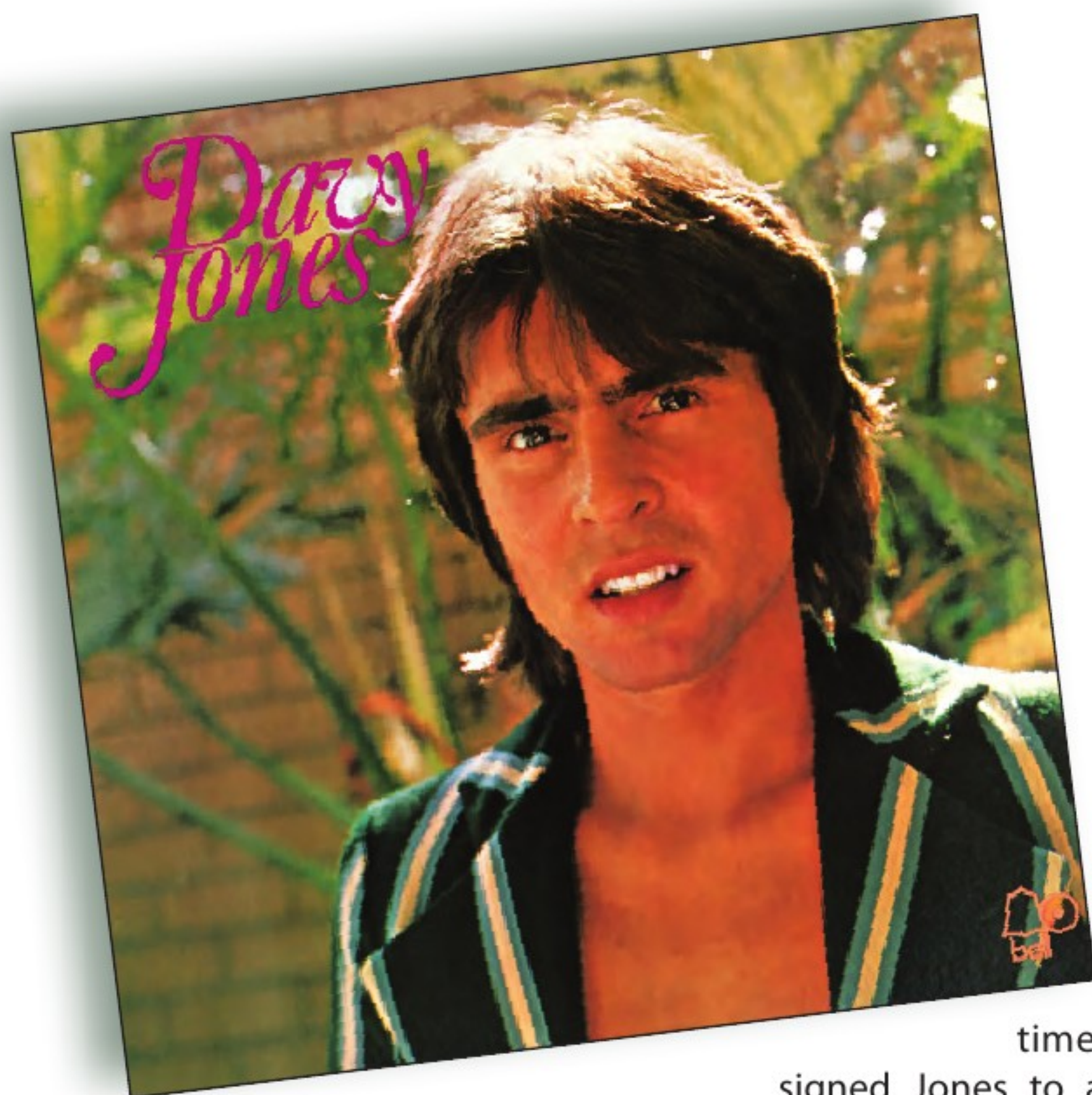
**HUNDREDS WORLDWIDE TRUST DJ CRASH COURSE
TO GET A CONSISTENT TRAINING IN THEIR NEW DJS.**

CURRICULUM INCLUDES

**WEDDING PERFORMANCE - SALES - MARKETING
MUSIC - BEATMIXING - MIC SKILLS - SOUND GEAR
LIGHTING - MAINTENANCE - SCHOOL PERFORMANCE
EVENT PLANNING - TROUBLESHOOTING & MUCH MORE**



**NOW AVAILABLE AT
WWW.DJCRASHCOURSE.COM**



time, signed Jones to a contract to produce his second solo album, *Davy Jones*. Although the very rigid contract did not give Davy much input regarding the songs or in choosing a producer to work with, it did produce one song, "Rainy Jane," that broke into the *Billboard* charts and peaked at number 52.

It is another song from that album for which Davy is best remembered beyond the Monkees. "Girl" was featured in the *Brady Bunch* episode "Getting Davy Jones," where Marcia promised her school she could get Jones to perform at their junior high prom, as she was the president of his local fan club. This episode has been ranked number 37 in *TV Guide's* "100 Greatest Episodes of All Time" and it is the most shown episode in *Brady Bunch* syndication. Davy's appearance on the show was such a piece of pop culture history that, as a nod to it, he appeared as himself in *The Brady Bunch Movie* (1995) singing his hit, backed by a grunge band, with the mothers of the students swooning over him at the dance.

Davy's further adventures in acting included appearances on shows such as *Love American Style*, *Here Comes the Brides* and he was even animated for a guest spot on *The New Scooby-Doo Movies* in 1972. During the Seventies he returned to his stage roots, appearing in several productions of *Oliver!* as Fagin. He also reunited with fellow Monkee Mickey Dolenz for the London production of Harry Nilsson's play *The Point*.

A NEW GENERATION OF MONKEES

February 23, 1986 was the fateful day on which MTV chose to air a marathon of episodes of *The Monkees*, thus introducing a whole new generation to the wacky hijinks of Davy, Mickey, Peter and Mike. The response was so overwhelming that MTV continued to show episodes for several months, and calls began going out for the band to reunite.

The fans were not to be denied; Davy, Mickey and Peter hit the road, minus Mike, who was not able to participate in the reunion due to prior commitments. They toured together from 1986 through 1989, celebrating the band's 20th anni-

versary and releasing a greatest hits album, titled *Pool It!* The record featured three new songs and enjoyed moderate success. The full band reunited in 1996 for the 30th anniversary of the show, recording and releasing the album, *Justus*. Fans finally got what they had been waiting for, as in 1997 the original lineup took the stage for a series of sold out shows in the United Kingdom, sadly for fans beyond the British Isles, Nesmith decided not to continue the tour after their UK leg.

In 2001 Davy released an album of his own original music called *Just Me* and began a series of regular appearances at the Walt Disney World / Epcot Center's Flower Power concert series. Davy was named the Number 1 Teen Idol of all time by Yahoo Music in 2008.

On the family front, Davy Jones was married a total of three times, first in 1968—an event that was kept under wraps for a year and a half. When it was finally revealed in mid-1969, it caused a huge uproar among his fans. He has two daughters from that marriage, which ended in 1975. He married again in 1981 with two more daughters joining the clan; sadly that marriage ended during the 1996 Monkees 30th anniversary reunion tour. Jones married for the final time in 2009 to Jessica Pacheco.

On February 29, 2012, complaining of severe chest pains, Davy was taken to the hospital. He was later pronounced dead from a heart attack. His death was a shocking wake-up call for a generation, and fans around the world mourned the loss of a great performer. Celebrities and fans alike took to Facebook and Twitter to make their tributes to the fallen Monkee. His former band mates appeared on several news shows paying their respects to their fallen brother.

Like many others, I'm sure, I put the Monkees on my iPod after the sad news, to listen to the group that introduced us to pre-fab pop. Davy Jones and the Monkees made multiple generations laugh with their send-up of pop music stardom, and provided their original audiences with a welcome diversion during a troubled time.

One of Davy's songs came on during that afternoon that made me smile in spite of the sadness (I bet you'll be singing it after you finish reading this tribute): "Girl, look what you've done to me, me and my whole world." Thank you Davy, for touching the world with your gentle spirit, your humor and your music. **MB**

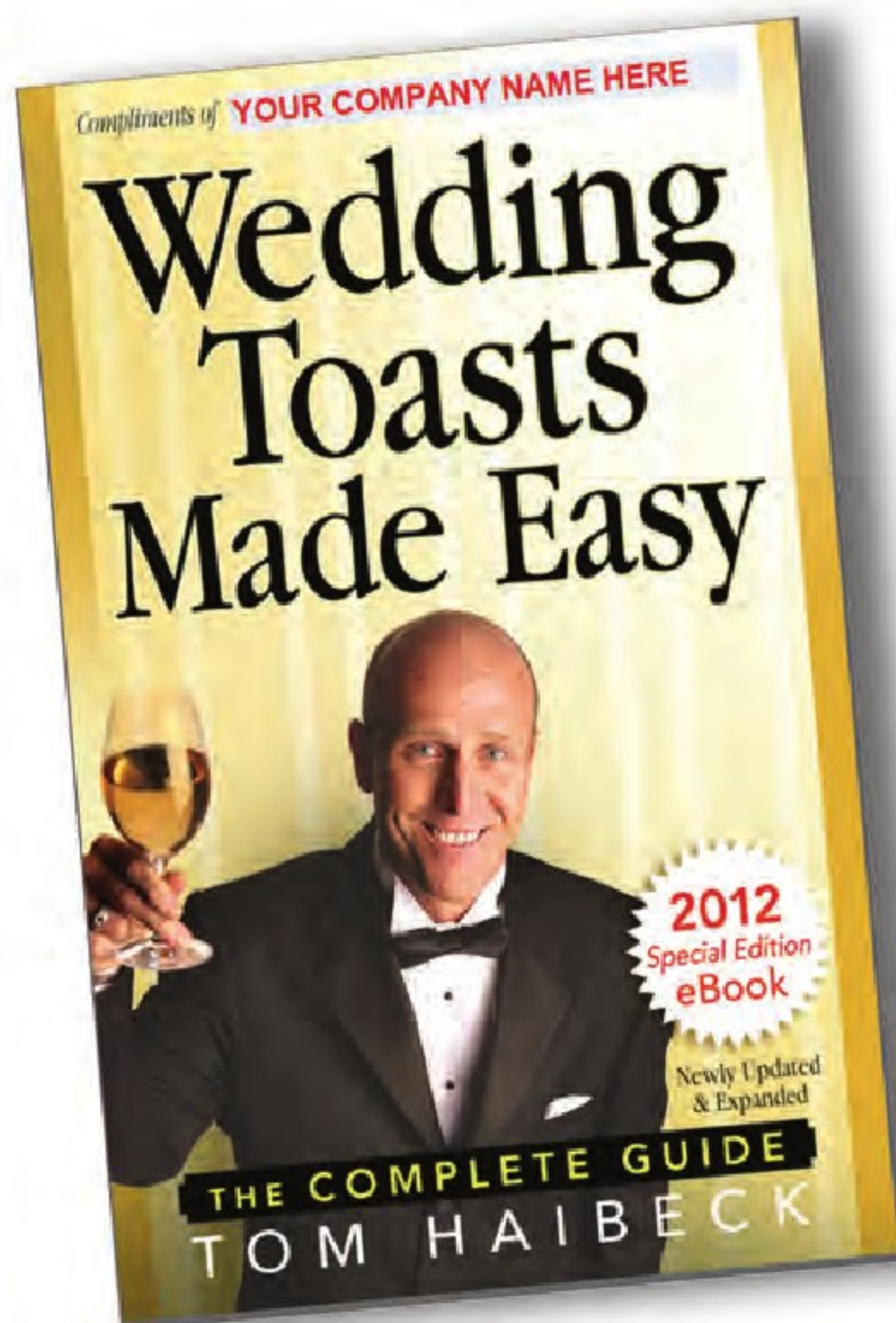


Rick Ellis is the owner and operator of Music Express Entertainment based in Merritt Island, Florida, home of Kennedy Space Center. He began performing on stage at age 6. While in college he toured Russia, Romania and Hungary as a featured soloist and dancer. He started his company in 2001 and specializes in video music parties.



**SIMPLY THE BEST WAY
TO GENERATE MID-WEEK INCOME.**

WWW.DJTRIVIA.COM



HERE'S TO BOOKING MORE BRIDES!

For just \$97 a year, you can get your own customized electronic edition of "Wedding Toasts Made Easy" (with your company name on the cover and a link to your company website on Page One).

Reward Brides with complimentary copies if they book with you. Or thank them for their business with free copies of the World's #1 book on how to make a Wedding Toast.

NoMoreBadToasts.com

Ruling Your Digital Domain

FILE MANAGEMENT ESSENTIALS

BY RICHARD MCCOY •

Now that you have a computerized music system (EDJ), it's time to cover some of the basic rules for properly managing all your music, video and Karaoke files.

Since hard drive space is becoming more and more affordable, you may have a terabyte (TB) or more of musical data files. But how do you get to them and where are they? Organizing all your files is just as important as the system you play them on. Every aspect of the data file usage should be examined and a consistent method formulated to maintain correct file usage. We'll look at the following important factors for maintaining and managing a balanced file system: file source (downloading, ripping, services and copying); file size and conversion (file types); file naming; IDE tags (editing and information); and backup.

FILE SOURCE

There are a number of sources a DJ can use to obtain digital copies of a song, video or karaoke file for playback. One can create a digital file from vinyl, tape or another analog source. While this method will give the DJ the greatest control over the file recording parameters and quality, it also the most time consuming and requires "real time" operation. There are many good computer recording software packages available for this function. AVS4YOU is a good all around program for everyday use and provides a lot of powerful editing features.

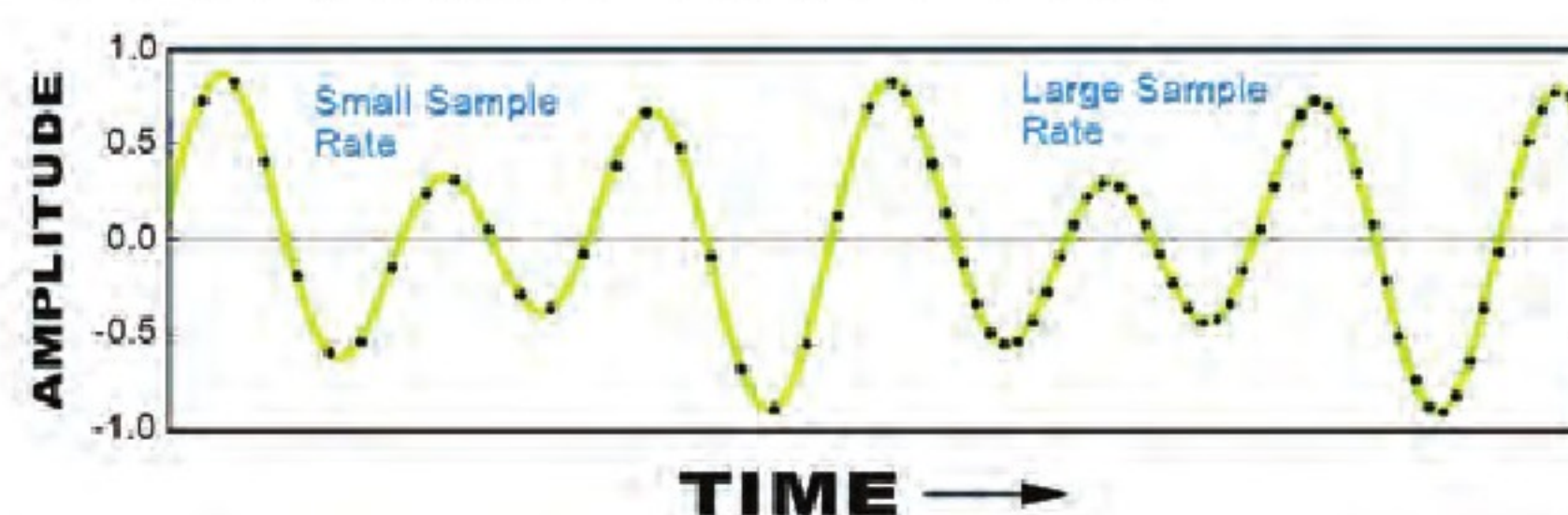
Many of the music subscription services like Promo Only and HotHits USA now supply songs and video ready to be transferred to your computer system in MP3 and MP4 formats. Whatever your source, quality and correctness are an important part of your file usage and should always be considered.

The most common method is to "rip" or convert standard CD wave files into compressed digital files like MP3 (MPEG-1 or MPEG-2 Audio Layer III) or WMA (Windows Media Audio). Programs like AudioGrabber (free, www.audiograbber.org) and CD-DA Extractor (www.poikosoft.com) offer a simple and fast way to convert all you CDs over to MP3s. They will also allow you to change the conversion parameters to increase the MP3 quality level and set and edit the IDE Tags (see below). These parameters will also affect the file size as will the type of file you convert to (MP3, WMA, MP4, RA, etc.)

Here are some examples of audio file conversions (keep in mind that the average human hearing range is 12 Hz to 18,000 Hz):

SAMPLE RATE	QUALITY LEVEL	FREQUENCY RANGE
11,025 Hz	Poor AM Radio Broadcast	0 - 5,512 Hz
22,050 Hz	Near FM Radio (High end)	0 - 11,025 Hz
32,000 Hz	Better Than FM	0 - 16,000 Hz
44,100 Hz	CD range	0 - 22,050 Hz
48,000 Hz	Standard DVD	0 - 24,000 Hz
96,000 Hz	Blu-ray DVD	0 - 48,000 Hz

The sample rate's relationship to the quality ratio of the converted file is pretty straightforward: The more "samples per cycle," the greater the audio quality. In the waveform below, the black dots represent the number of samples per audio cycle. It can be seen that the number of samples on the right side will produce a higher quality output than the signal on the left.



Increasing the sample rate when ripping a CD beyond 44,100 Hz will not increase the quality of the resulting output because the original CD recording is already set to a fixed sample rate 44,100 Hz. The only way to achieve the best MP3 conversion quality is to set a high sample rate when converting from a true analog input source like a vinyl record or tape.

It is also interesting to know how sample and bit rates change the file size and dynamic range of a file. I pulled out an old vinyl copy of "Love Shack" for a file size demonstration. Since I started with a true analog input, my outputs could be controlled to deliver the characteristics I wanted. Below are some results of converting the analog file to different commonly used formats. All the parameters involved here can be adjusted with a good software ripping program.

FILE TYPE	BIT RATE	SAMPLE RATE	SAMPLE SIZE	FILE SIZE	QUALITY
Wave	6,144 KHz	96 KHz	32 Bit	192.24 MB	Best
Wave	3,072 KHz	48 KHz	32 Bit	96.12 MB	Standard
Wave	512 KHz	32 KHz	8 Bit	16.921 MB	Poor
MP3	320 KHz	48 KHz	16 Bit	10,011 MB	Best
MP3	192 KHz	44.1 KHz	16 Bit	5.998 MB	Standard
MP3	128 KHz	44.1 KHz	16 Bit	3.996 MB	Poor
WMA	320 KHz	44.1 KHz	16 Bit	10.055 MB	Best
WMA	192 KHz	44.1 KHz	16 Bit	6.044 MB	Standard
WMA	128 KHz	44.1 KHz	16 Bit	4.038 MB	Poor
M4A	500 KHz	48,000 Hz	16 Bit	10.984 MB	Best
M4A	192 KHz	44,100 Hz	16 Bit	5.964 MB	Standard
M4A	128 KHz	44,100 Hz	16 Bit	4.282 MB	Poor
MP4	320 KHz	44,100 Hz	16 Bit	10.058 MB	Best
MP4	192 KHz	44,100 Hz	16 Bit	6.053 MB	Standard
MP4	96 KHz	32,000 Hz	16 Bit	3.038 MB	Poor

KARAOKE KONCERNS

Karaoke copying or ripping requires special attention to avoid problems. Most commonly available karaoke formats are the old 12" Laser Disc, CD+G, DVD and memory cards/chips. CD+G is the most popular format, based on the common CD with the addition of graphics (song words) between audio tracks. That is why most CD players can play the audio on a CD+G disk. The audio on a CD+G is a standard wave file but it's the data that makes it a karaoke disc.

To get the audio and data off a CD+G requires a computer CD reader that can read CD+G files. Not all CD readers can do this! Check with the manufacturer before you purchase a CD reader. Copying for your computer can be accomplished in one of two formats, CDG+MP3 or BIN. The CDG+MP3 will produce two files with the same name but with an MP3 and CDG extension. Both files are required to recreate the karaoke music and graphics from your DJ software. They should stay together and your DJ software will handle putting them together for you for playback. The BIN format is only one file and contains all the information but is five to seven times larger than a CDG+MP3 file combination. Check your DJ software to determine if it can play BIN files. Many of the same audio CD ripping parameters apply to the audio portion of ripping CD+G files.

FILE NAMING

As your number of files increases, it can become difficult to locate just the right song you want for the right time. You know that the song should be in your database but you can't find it! Why? There could be several reasons:

- The title and/or artist name is misspelled.
- Its IDE tags are in error
- The filename maybe different than you think it is.
- Special characters may be in the filename

CD ripping programs like AudioGrabber will use look-up services like LASSO, FreeDB or MusicBrainz to provide CD title and artist information for your MP3 file. Unfortunately, these sources are often created by other users and are subject to errors. Misspelling is the first problem. First and last name arrangement can be a problem. The most commonly used filename format for MP3 is:

Willie Nelson On The Road Again SBG1003.mp3			
ARTIST	SONG TITLE	ALBUM	FILETYPE
Willie Nelson	On The Road Again	SBG1003	.mp3

Whether you use First/Last name or Last/First name formats; make sure all your filenames ARE DONE IN THE SAME MANNER. For example, when creating a new file, entering an artist name in the form of "Willie Nelson" or "Nelson, Willie" can impact the results your DJ software search will return. Searching for "Nelson" would find both name forms along with everything other file with Nelson in the filename. But if your filename is "Nelson, Willie", then searching for "Willie Nelson" would not produce a match. Therefore, it is very important to insure that all you filenames use the same naming format. Of course you can always have two copies of the same file using both naming format, if you want.

There is also the issue of how an artist name and/or song title is spelled. There are many different ways these names can be entered. "U Can't Touch This" is the correct song title; but some DJs may use "You Can't Touch This." If you are not really familiar with a song title, then it's easy to forget the way the song was originally entered. In that case, I usually make a copy with both names. That way if I forget now the title is really spelled, then I can still find the

song quickly in a moment of need.

Special characters like "&", "-", "*", and "." can cause dilemma with file naming. For example: since the "-" is used to separate artist and title in the filename for many DJ software programs, then using it in the Title or Artist will produce negative searches. Artist's names like "Blink-182" or "T-Pain" will create false filenames in your DJ software and may not be found. By NOT using "-" in the filename, your software will recognize the Artist properly. Just insure the Artist name is "Blink 182" or "T Pain". I have found it to be correct to just leave any special characters out of the filenames for best results. Another example would be "and" or "&" usage. Again, JUST ENTER EVERYTHING THE SAME WAY OR MAKE A COPY USING A DIFFERENT SPELLING OR CHARACTER.

The filename format shown above is what you would see when viewing a folder list in Windows. However, this does not re-



flect what the IDE tag may contain. The IDE tag a small chunk of data within the audio file to enhance sorting by other programs. This is the information that most DJ software programs use to sort and locate files. Viewing and editing these parameters requires a special program and is just as important as the filename itself. When using ripping software, it is not uncommon for a filename to be different than the IDE information provided. This is not something that most DJs would even notice until they couldn't find a song in their system. Programs like eMusic Tag Editor will allow the user to view and alter the IDE tags. IDE tags can also be altered within many DJ software packages (like Virtual DJ) using their file management routines. I would consider this method as an "on the spot" change when discovered during a show. Just be sure that any changes are saved permanently to the file and not just the software's own database. In addition, many Ripping Software Tools will also contain an IDE Tag Editor.

There are many parameters that can affect the overall performance of your DJ software and your ability to entertain your audiences. In the realm of music organization, consistency is key. If you have a well-thought-out plan for how to convert and label all your digital music, you'll be able to offer your clients a consistently excellent performance. **ME**

With his company A Sound Spectrum, Richard McCoy has been providing pro DJ services to the California Bay Area since 1966. He has served as a national officer of the ADJA, was a founder and officer of the ADJA's Northern California chapter, and is the founder and past president of the Bay Area Mobile Music Association (BAMMA). An electronics engineer for 40 years at companies like Fairchild, Atria and Acer, Rich is also a member and major contributor to the Institute of Electrical & Electronics Engineers (IEEE).

Waves iPad DJ App Rolls in with Top Level Sound Quality

Waves Audio, a leading developer of professional audio digital signal processing technologies and the recipient of a Technical GRAMMY® Award, has joined forces with Musicsoft Arts to introduce Mashup, the first DJ app to bring Waves studio-quality processing to the iPad.

Featuring an advanced playback engine and effects controlled by an intuitive interface, Mashup lets users play and mix directly from their iPad music library—plus download exclusive tracks from leading DJs like Junior Sanchez and Kris Menace. With full support for iPad 2 and up, Mashup is a complete mobile DJ booth, replacing complex, expensive and cumbersome DJ gear like turntables, CD players, mixers and PCs. Mashup features studio-quality EQ and analog-style resonant

filters, Vinyl Touch glitch-free scratching, and independent time-stretch and pitch-shift for each of its two stereo decks, effectively saving users thousands of dollars in gear.

Users can also take Mashup's performance to the next level using Waves MaxxAudio enhancement, available at an additional charge. MaxxAudio for Mashup includes MaxxVolume all-in-one dynamics control, which dramatically increases the output levels of headphones and external speakers; MaxxBass psycho-acoustic bass enhancement, which delivers deep, rich lows listeners can really feel; and preset sound modes for earbuds, headphones, docking stations, home stereos and club systems.



- Headphone monitoring to cue up tracks via additional iPhone, iPod Touch, or iPad over WiFi or Bluetooth

iPhone and iPod Touch support in remote headphones mode

- Fully optimized for the new iPad with Retina screen

Waves MaxxVolume and MaxxBass provide loud, steady output and enhanced bass response (Premium Feature)

Features include:

- Dual stereo decks with studio-quality EQ and effects
- Tempo change sliders with independent time-stretch and pitch-shift for each deck
- Analog-style resonant high pass/low pass filters with exclusive touch ribbon control
- Free downloadable music from top DJs
- Vinyl Touch glitch-free scratching
- Record stereo mixers, then drag and drop into a computer
- Play back any track in a user's library

Aviv Eyal, CEO, Musicsoft Arts, said, "In our efforts to offer DJs worldwide the highest quality audio in our applications, we decided to collaborate with Waves on Mashup. Their leading DSP technology was a perfect fit for this app, and it really helped enhance the audio quality, something that DJs will surely appreciate."

"Waves partnered with Musicsoft Arts on the Mashup app to bring DJs the maximum audio quality available," agreed Gilad Keren, CEO and co-founder of Waves Audio, adding, "Mashup is not only easy to use, it has a wide array of features, and DJs will be able to hear the difference in audio quality right away."

The Mashup app from Waves Audio and Musicsoft Arts is now available from the App store for an introductory U.S. MSRP of \$39.99. For more information, please visit the Waves website. **MB**

www.waves.com.

SOUND • LIGHTING • VIDEO • MUSIC • PERFORMANCE

MOBILE BEAT

THE MOBILE ENTERTAINER'S MAGAZINE

Do you do any of the below?

- 1) **Participate** at Start.MobileBeat.com?
- 2) **Attend** Conferences?
- 3) Read Mobile Beat Magazine?
- 4) **Buy** from our advertisers?
- 5) Want **Free** stuff?

Then **JOIN** for **FREE** and get **REWARDED** at

Rewards.MobileBeat.Com



Roll Out the Barrel ...of Light

Among the nearly 20 new fixtures CHAUVET rolled out at January's NAMM show was the newest addition to the Intimidator™ family of scanners and moving yokes: Intimidator™ Barrel LED 300. This feature-packed barrel-style scanner joins the Intimidator family with impressive, saturated effects and a sleek, lightweight housing.

Powered by a flicker-free 60-watt LED, the unit is a compact scanner that fills dance floors with effects and adds energy to any event. A three-sided prism multiplies the beam as the spinning mirror barrel projects the effect covering larger areas. To increase design flexibility, the scanner includes seven (five metal and two glass) interchangeable, rotating gobos and eight split colors on independent wheels. Additional features include built-in movement macros and move-in black capability, electronic dimming and strobe, slot-n-lock gobos and a motorized focus while individual reset of pan and tilt, color, gobo and fo-



cus allow for a continuous show.

Intimidator™ Barrel LED 300 allows you to build custom light shows using either basic eight-channel or advanced 11-channel DMX mode. For simple plug-and-play operation, built-in automated programs generate synchronized shows in master/slave mode, while sound-activated programs dance to the beat of the music. This fixture works in master/slave mode with Intimidator™ Scan LED 300 for even more creative options, and power linking saves time running cables and extension cords.

www.chauvetlighting.com.

Rainbow Maker

Mobile entertainers are adding more and more LED fixtures all the time. To help you gain more control over all your color-changing RGB LED wash fixtures, American DJ has introduced a new compact 32-channel LED controller, the RGBW4C, which lets you operate up to 8 RGB (Red/Green/Blue), RGBW (Red/Green/Blue/White) or RGBA (Red/Green/Blue/Amber) fixtures or fixture groups indepen-



dently from one easy-to-use unit.

Designed to be extremely user-friendly, the RGBW4C controls any standard 3 or 4-channel group of LED fixtures where Channel 1 is Red, Channel 2 is Green, Channel 3 is Blue, and Channel 4 is White or Amber. This means that whether you're using LED Pars, Linear Fixtures (A.K.A. LED Bars), Floods or Panels (or any combination), and whether your fixtures have 3 or 4 different color LEDs, the RGBW4C gives you the convenience of being able to operate all of your LED effects from one compact control unit that weighs under 2.5 lbs.

The unit includes exciting built-in chase programs and color macros that make it easy to put on a spectacular-looking LED light show at the touch of a button. Manual RGBW intensity controls provide customization, and you can control the Speed and Fade Time of the chase programs on the fly. The RGBW4C offers 8 different operating modes to meet the needs of virtually any user or gig, selectable via an array of 8 buttons: RGB Fade, Auto Run, Color Macro, Chase, Sound Active, Strobe, Manual RGBW and Blackout.

Great for mobile use, the RGBW4C is extremely slim and lightweight, measuring less than 2" thick, 12.9" long and 5.5" wide, and weighing a mere 2.4 lbs. The RGBW4C includes 3-pin XLR output connectors and comes with a built-in UL-approved power supply: 12VDC 500mA. The energy-efficient controller draws just 3.6 watts of electricity. In order to be used with the RGBW4C, all LED fixtures or fixture groups must be set to run in DMX mode. They must also be addressed 4 channels apart for independent control.

www.americandj.com

256.229.5551

The Best Special FX in the Industry.

SNOW | FOAM | FOG | CRYO | SCENT | FLOGOS | BUBBLES

  **GLOBAL**
SPECIAL EFFECTS

www.globalspecialeffects.com

Is Bigger Actually Better?

DIVERSIFYING AND SCALING FOR GROWTH

BY JOHN STIERNBERG •

So you want to grow your business and revenue. Outside of raising your fees (which may be difficult in a competitive and budget-conscious market), there are two primary paths to bringing in more cash: 1) diversification and 2) scaling.

Diversification focuses on adding capabilities and products so you can offer more and charge more to your clients. Scaling points to more total gigs per year using your current rig and team. Do you need to diversify? How do you scale larger without getting over-extended? Is there a hybrid scenario that combines the two? This article addresses these issues and recommends three action tips for success.

WHY DIVERSIFY?

Mobile entertainment used to be pretty simple. The pioneering DJs of the 1970s and 1980s provided sound, music programming, MC work, and (sometimes) stage lighting for shows. The range of product offerings has expanded a lot. The menu now includes audio and video recording, karaoke, gaming, and "soft" services like meeting and event planning. Sure these are marketable, but why do them?

The obvious reasons are 1) revenue growth and 2) competitive positioning. The additional revenue is a result of being more important to each client and providing "one-stop shopping." That way the client does not have to engage separate contractors for each of the various elements of the show or event. Sounds simple, right? Maybe on the surface, but there is more to it than that.

In order to diversify, you need to 1) own additional equipment, 2) promote the additional products, and 3) be good at *all* of it. (It's tough to build a company that provides excellent service to begin with.) There are three upsides beyond the potential increase in revenue:

The ability to re-market to existing clients. You can go back to your "regulars" and offer new capabilities. They know you already, and are likely to be receptive (no guarantees though).

Dealing with competitors. You can count on the fact that your competitors are thinking about diversification too. Offensively, you can beat them to the punch. Defensively, you need to anticipate their moves.

Efficiency behind the scenes. While there are increased costs, the planned revenue and marketing benefits can potentially make you more profitable overall. Example: Promoting new capabilities on a website or Facebook page does not cost more after the initial setup is done.



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

WHY SCALE?

The reason to scale up is also revenue growth. Doing more show dates leads to increased revenue and market presence vs. competitors. Booking more gigs with your current setup (i.e. stage rig, performance team, and business team) assumes 1) that the gigs are available and 2) that you have the tools and people to do the work.

There are risks involved here too. What if you book two gigs on the same date and you only own one sound and lighting system? Do you rent, buy, subcontract, or turn down one of the gigs? Not such an easy question to answer. As such, the "when to scale" part of the equation is just as important as the "why" part.

HOW TO DIVERSIFY AND SCALE ON YOUR OWN TERMS

Do I buy more gear? Do I hire and train more people? How do I promote the new company position vs. competitors? Whoa, slow down! Here are three suggestions for how to approach diversification and scaling in a systematic way that addresses the risk factors before you spend money or other resources.

Action Tip 1: Quantify the market potential. Whether you operate in a major metropolitan market, college town, or semi-rural area, you need to know how many potential jobs are out there and what the competitors are doing. Know that no company gets 100% market share. Run the numbers and see if there is enough work to plan for growth.

Action Tip 2: Re-assess your capabilities. What are you known for now? If your brand identity is primarily music, sound and lights, what additional service (e.g. video, karaoke, etc.) could you tiptoe into it without betting the company on it? Success tip: Talk to past and current customers who know you and get their feedback.

Action Tip 3: Update your business plan and budget. Create a preliminary budget that includes the increased revenue but also the expenses (payments on new equipment, subcontractor fees, promotional costs, etc.). Look at the resulting numbers and determine if you are comfortable taking the risk. *Important success tip:* Do this *before* buying equipment or hiring anyone.

HERE'S THE POINT...

While revenue growth is great, the path to it is risky, especially in today's ultra-competitive market. Thoroughly think through both the advantages and risks of diversification and scaling. Be sure to implement the Action Tips in sequence: 1) quantify the market potential, 2) re-assess your current situation, and 3) run the budget numbers before making any financial, staffing, or promotional commitments.

Next time we'll talk more about the strategic planning and decision-making process. In the meantime, best wishes for success in mobile entertainment in 2012! **MB**

OWN YOUR OWN



Beautiful BRIDE™

MAGAZINE BUSINESS

BE YOUR OWN BOSS!

Launch your own lucrative bridal magazine advertising and publishing business with the Beautiful Bride Magazine family of fine publications.

- NO ROYALTIES • NO PRINTING BILL
- LOW OVERHEAD • RECESSION-PROOF BUSINESS
- LOCAL AND NATIONAL EXPOSURE
- NO MAGAZINE PRODUCTION!
GIVES YOU ALL YOUR TIME TO SELL, SELL, SELL!

1-855-BRIDE-75

BeautifulBrideMagazine.com

Check Out This Exciting Business Opportunity!

Now Accepting New Franchise Owners!

20/20 Vision, Part 1

ELEMENTS FROM THE PAST 20 YEARS YOU CAN USE FOR THE NEXT 20

BY JEFFREY GITOMER •

What has the last twenty years taught me about the next twenty?

I'm celebrating my 20th year of writing about sales, networking, loyalty, trust, attitude, leadership, business social media, and personal development. My core of information transformed into a body of work that includes 11 books—all best-sellers. I did it while you were watching TV. I chose to write instead of watch.

The list below is not a "to do" list. It's a "to understand" first and a "make a (flexible) plan of action second" list. To take consistent, deliberate actions to create your own success. These are imperatives for "the now" and the near future. Imperatives are not optional.

Here are the imperatives of success for 2012 – and the next 20 years:

1. **THINK.** Set aside time to understand and see the big picture, and how you fit into it. Alongside of your "to do" list, create a longer list of "to become." That's where thinking comes from. **KEY POINT OF UNDERSTANDING:** Document as you think. Don't let thoughts and ideas escape. Ever.

2. **ALLOCATE TIME.** Time management is passé. Allocate productive use for each hour of the day. Time management is a waste of time, has no finite measurement, and is confusing. Time allocation says: there are 24 hours in the day. And asks: how will you invest each one of them? Once you realize you need an hour to make follow-ups, an hour to answer emails, an hour to do business social media, and so on, you now understand where your day goes. There is flexibility to go on appointments, attend meetings, and be with your family; "allocation" is a word that resonates and a concept you can control.

3. **ATTRACT.** Getting customers to call you is the real key to convert selling to buying. Writing with valuable messages creates attraction (not sitting on a couch manifesting). **NOTE WELL:** Please don't confuse this with "prospecting" or "cold calling"—those elements of selling are over. You repel with cold call sales messages that interrupt others. You attract with consistent value messages.

4. **ENGAGE.** The step after attract is engage. I got you here. Can I keep you here? Why would I want to read, or get involved, or buy? Those answers will lead you to sales. Maybe you need to ask the last ten people that bought.

5. **CONNECT.** I may buy, but it may be transactional. Is there any reason to stay connected with you? I don't know your reasons, but I know mine. My customers (like you) want more now and next knowl-

edge. My customers want stuff about them and their success. Yours?

6. **VALUE-BASED MESSAGES.** Any message you're sending better have value to the customer or it will be deleted. Any tweet. Any blog post. Any business Facebook post. Any YouTube video. Show me the value.

7. **VALUE FIRST.** "Value-added" and "value-add" are dead. Those words assume you have to buy something in order to get any value. I am all about providing value in advance of a purchase. (It's been working for 20 years.) There are "experts" that warn against giving "unpaid consulting." Those people are idiots. Value first allows your customers to like and respect you as a person. Here's what I have found to be an unwavering, ultimate truth: The more you give, the more you get. The more information you give away, the more business you receive.

8. **BUYING MOTIVES.** My trademarked, first rule of selling is, "People don't like to be sold, but they love to buy." If you're looking to be a top 5% salesperson, uncovering buying motives is the only way.

9. **BUSINESS SOCIAL MEDIA.** It's the single biggest business imperative of this decade. Here are the minimums that make you a "player." A thousand people who "like" your Facebook business page. (Have two pages: one personal, one business.) Five hundred Twitter followers who receive at least one value tweet a day. Five hundred connections on LinkedIn. This makes your profile page look like mine. Twenty five videos on your YouTube channel that include vital information, ideas, thoughts, and testimonials. Now is the time to get serious about this new business strategy. I have, and it's working far beyond my expectations in both exposure and remuneration.

10. **FACE TO FACE.** Live networking is still the most viable non-Internet prospecting strategy. Ten hours a week is the minimum.

11. **COMMUNITY SOCIAL.** Attend the ball, the charity event, the fundraiser, the theater, and the ball game. Be seen and known as a community supporter.

12. **FIND THE LINK.** When you meet someone face-to-face, it is important to find something in common. When you do, the relationship deepens and becomes more relaxed at the same time.

13. **YOUTUBE.** YouTube gives me visibility, credibility, and global exposure. For minimal investment. At this writing I have exceeded 2.3 million views on the BuyGitomer channel. Got yours?

14. **INTERNET PROMOTION.** What are you waiting for? Your marketing department? Your lawyers? The Internet is looking for human beings, not employees. Change your hat. Master your online presence.

15. **PERSONAL WEBSITE.** No longer an option. Register your-name.com tonight. Start your personal website today. Start with a one-page site that presents your philosophy of how you treat customers.

Out of space. The balance will appear next. And keep in mind, this is not a "list of things." It's a challenge manifesto. To you. **ME**

© 2012 All Rights Reserved. Don't even think about reproducing this document without written permission from Jeffrey H. Gitomer and Buy Gitomer. www.gitomer.com, 704-333-1112.



Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless—Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES! Attitude*, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, www.gitomer.com, will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

Integrity & Courtesy

TWO SIMPLE BUT POWERFUL PRACTICES

BY PAUL KIDA, THE DJ COACH •

A while back, a DJ friend of mine from out of state told me about an incident that had happened to him, and I thought I would share it with you. He was contacted by the owner of a new wedding venue that was being built in his area, and told that they were looking for the top vendors in the area to go on their advertised vendors list. He and the owner seemed to hit it off very well, and he was assured that they wanted to have his DJ company on the list. He met with the owner while he was in town and gave him names of quite a few of the best wedding vendors he had worked with through the years. You know the ones I mean: They are reliable, do a great job and have thriving businesses, with the clientele to refer to this new facility.

TAKING YOU AT YOUR WORD

When he called a few weeks later to speak to the owner, he found that there was a new manager there, but he met with him and again was assured by this manager that he would be kept in the loop (when they were opening, any open houses they would do, etc.) and that when they compiled their recommended vendor list he would be on it. He said that he kept in touch through short emails every once in a while, but he was busy with other gigs, etc., and really hadn't thought about it for a while until he got an email from out of the blue from the new, finished venue stating that the preferred vendor list had been filled. Unfortunately, his business would not be listed because they had found a "better fit" with someone else.

Of course, we all know that everyone can choose for themselves, and there wasn't a written contract or anything to say that my friend was guaranteed his spot. However, the thing that was bothersome to me was the way they handled the situation. It seemed to me that they had just used him for the information he could give them about the market in his area, and a list of the top vendors.

It's understandable that opening a new facility is no easy task,

but as with any business, the operation of it, as well as dealing with all vendors involved, should be done in a way that instills trust and confi-

dence. This was seriously lacking in this particular establishment.

I know that I am taking a big chance with the next thing I will say, because it will make me look old (hey, I'm really not THAT old!). Do you remember a time when a person's word was their bond? If you were told something, or promised something by a person, you could rely on it to be true or dependable. Simply put, people meant what they said and then backed it up.

How about common courtesy? As I said, my friend was just sent an email after all was said and done with simply, "Our vendor list has been filled." Not even "Thank you, we appreciate your time", etc. It used to be (here I go again!) that "please" and "thank you" were the norm. These common expressions seem to be a thing of the past. How much more time would it have taken to add a thank you? I'm pretty slow on the keyboard myself, but I think an extra fifteen seconds to add this wouldn't have put a big dent in their time management for the day.

INTEGRITY DEFINED

Listening to this experience made me sit back and think about how I (and my fellow DJ friends) measure up when it comes to integrity and professional courtesy. Think about how you deal with others, both clients and other vendors.

I always like to take a look at the actual definitions of the words or ideas that I talk about, so let's do that now. Integrity denotes moral uprightness, honesty, truthfulness and trustworthiness. Are you showing yourself to be morally upright and honest in your business dealings? This is a question that only you can answer, and it involves many different aspects of your business. Ask yourself the following questions: Am I using honest business practices? When dealing with clients, do I honestly represent my services and products? Have you given in to the temptation to embellish on what you can provide?

A few years ago, we had a guest speaker at our monthly association meeting who was really fantastic. He had great content and really good advice. Someone raised their hand and asked how he would deal with a client that asked for a service that we didn't currently have. His answer was, "Lie through your teeth!" I was pretty surprised at that answer! I know that there are times when we feel like we could harmlessly stretch the truth, but is that really ethical? There is a difference if you know beyond a doubt that you can provide something that you currently do not have. Say, for instance, that they ask for room uplighting and you do not have it, but you know that your friend has plenty of it, and he has already said you could use it if needed. Of course, there is no reason to go into detail about how you will obtain it, but I would only do this if I were absolutely sure that I could follow through with my promise



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

to provide it. Outright lying to a client will only bring you grief, and if you do it often enough, it can totally ruin your reputation.

RESISTING THE BIG TEMPTATION

Have you ever been tempted to ditch a gig for a better paying, or higher end one? This happened to me several years ago. The Coors family (as in Coors Brewing) called and asked me to do a job for them. I was ready to jump at the chance! Looking at my schedule, I found that I had a small wedding booked on the date that they needed me. I asked if I could get back to them, then started thinking, "I know I could send someone else in my place to do that wedding." And "With this type of gig, I could end up booking a lot more gigs with Coors."

Then I remembered my meeting with this bride and groom and how nervous they were about hiring a DJ because they had been to their friend's wedding earlier in the year and the DJ wasn't very good so everyone went home early. They didn't want their wedding to turn out that way, and I had promised that I would be the DJ at their wedding myself. I hated to do it, but I called Mr. Coors back and explained that I was already booked on that day and could not do their event. I had made a promise to that bride and simply could not go

back on that promise. Oh, by the way, I ended up working for the Coors family the next year when their son was married in the beautiful Rocky Mountains. Things have a way of working out.

DISTINGUISH YOURSELF

The bottom line is, let your "yes" mean yes, and remember to extend professional courtesy to your fellow vendors, like "please" and "thank you." Believe me, it is not common today, and even this small effort will make you stand out from others as exceptional. They will remember you.

It all boils down to doing our jobs honestly and being trustworthy with all who we deal with, whether it is returning a promised phone call at a certain time, an email, creating a Grand Entrance personalized just for them, or sending an itinerary to other vendors. Yes, it may be "old fashioned" or not really important to a lot of people today, but you will never be sorry that you stuck to your word and followed through with any promise that you make.

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. **ME**

INCREIBLE HYPNOTIST

RICHARD BARKER



the BOOK
The Guide to
HYPNOSIS and
Stage HYPNOTISM



This book takes you from beginner to advanced level of stage hypnosis. Learn how to market and treat your stage career as a business.
ORDER YOUR COPY NOW
and start making money as a Stage Hypnotist.

www.INCREIBLEHYPNOTIST.com



**HYPNOSIS
TRAINING
CLASS**

APRIL 16-20, 2012
SIGN UP NOW!
Learn to be a STAGE HYPNOTIST!
This intensive course teaches everything you need to know and more!
Visit our website for more information and to SIGN UP!

Spaces still available or email: richard@incrediblehypnotist.com
for more information about our SEPTEMBER class.

www.INCREIBLEHYPNOTIST.com



**Book the
COMEDY
HYPNOSIS
SHOW**

Book the Incredible Hypnotist **RICHARD BARKER** anywhere in the U.S. & CANADA either for Ticket Sale Shows or Corporate Events.
Email richard@incrediblehypnotist.com for a no-cost report on how to book the show for your local clients and make \$5,000 or more. We will share the special report with you! DJs & agents book the show all over the country.

**AMAZING WHOLESALE
DEAL SPECIAL!**

Pay one low FLAT FEE and keep 100% of all TICKETS SOLD!

To book Richard Barker for this hilarious & amazing show please call the National Entertainment Group at 877-383-6056 or visit:

www.INCREIBLEHYPNOTIST.com



LIKE US ON FACEBOOK 

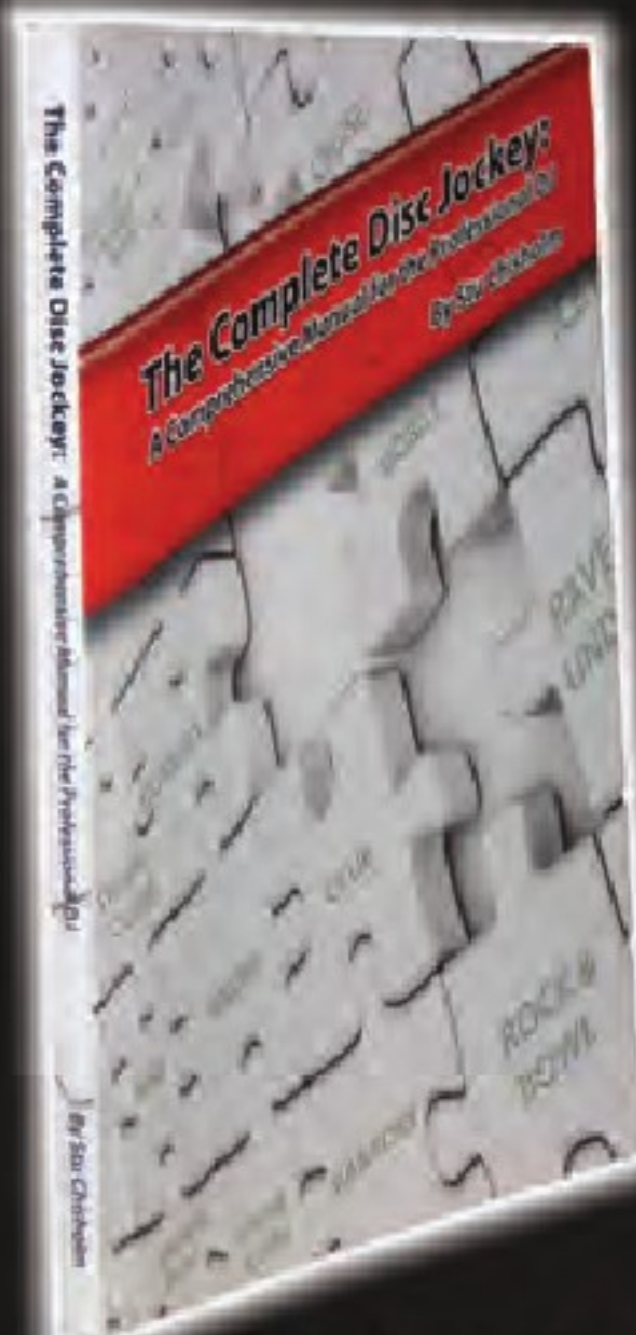
www.facebook.com/incrediblehypnotist

THE COMPLETE DISC JOCKEY

A Comprehensive Manual for the Professional DJ

BY STU CHISHOLM

WITH A FORWARD BY MARK FERRELL



Stu Chisholm, a DJ since 1979, has worked on radio, in night-clubs, at raves and rinks, as a voice-over artist, and for a wide variety of mobile events. Based on his years of experience and research he has packed over a dozen ways to "Supplement your DJ income...with DJ INCOME" into this concise, practical, info-packed guide.

Plus, along with practical tips to help you access new income opportunities, Stu shares "Tales from the Trenches," true, entertaining stories of unusual moments from his long career.

Supplement your DJ income...with DJ INCOME!

AVAILABLE AT MOBILEBEAT.COM
AND MANY DJ STORES

ADVERTISERS

CONTACT MOBILE BEAT SALES AT
515-986-3300 x304
OR EMAIL SALES@MOBILEBEAT.COM
FOR ADVERTISING INFORMATION

COMPANY	WEBSITE	PHONE	PAGE
A Different Spin (book)	www.adifferentspin.info	-	13
American Audio	www.americaudio.us	800-322-6337	3
American DJ	www.americandj.com	800-322-6337	31, 68
ArmDJs	www.armdjs.com	-	43
Beautiful Bride Magazine	www.beautifulbridemagazine.com	855-274-3375	61
Blizzard Lighting	www.blizzardlighting.com	-	39
Chartbuster Karaoke	www.chartbusterkaraoke.com	800-374-5504	49
CHAUVET	www.chauvetlighting.com	800-762-1084	7, 25
DigiGames	www.digigames.com	888-874-8427	19
Divine Lighting	www.divinelighting.com	877-406-4557	11
DJ Crash Course	www.djcrashcourse.com	-	53
DJ Intelligence	www.djintelligence.com	-	43
DJ Trivia	www.djtrivia.com	-	55
EV (ElectroVoice)	www.electrovoice.com	-	15
Gator Cases	www.gatorcases.com	813-221-4191	49
Gemini	www.geminidj.com	-	29
Global Special Effects	www.globalspecialeffects.com	256-229-5551	58
Hosting For DJs (book)	www.hostingfordjs.com	-	47
HK Audio (Korg)	www.hkaudio.com/us	-	27
IDJNOW	www.idjnow.com	631-321-1700	33
Incredible Hypnotist	www.incrediblehypnotist.com	-	64
Master School Dances	www.masterschooldances.com	-	66
Music Trends	www.musicrends.com	888-621-3535	37
Odyssey Innovative Designs	www.odysseygear.com	626-588-2528	17
Pioneer DJ	www.pioneerdj.com	-	2
ProDJ Publishing	www.mobilebeat.com (Bookstore)	800-257-7635 x0	64, 65
Promo Only	www.promoonly.com	407-331-3600	67
QSC Audio Products	www.qscaudio.com	-	5
Wedding Toasts Made Easy	www.nomorebadtoasts.com	-	55
Wire-FreeLED	www.wire-freeled.com	407-402-7430	39
Yamaha	www.yamaha.com/livesound	-	9



Learn Something Here?
Get Rewarded

Rewards.MobileBeat.Com



**A POWERFUL
TOOL
TO IMPROVE YOUR
PROGRAMMING:**

**PLAY SOMETHING WE
CAN DANCE TO!**

Updated annually and approaching its 15th birthday (first edition, 1997), **Play Something We Can Dance To!** is a spiral-bound book / data CD set packed with essential song info for DJs. Compiled by **Jay Maxwell**, Mobile Beat's resident musicologist and author of his PSWCDT column for almost two decades, the book contains valuable song lists sorted by Title, Artist, Category, Year and BPM. As a bonus, two dozen of Jay's best MB articles are included.

**TODAY'S TOP TUNES * PARTY * REGGAE *
JUST 4 FUN * LATIN DANCE 1970-NOW
* VINTAGE GROOVES * CLASSIC ROCK
* NEW WAVE * HIP-HOP * MODERN
ROCK * FAST COUNTRY * SLOW COUNTRY
* SLOW SONGS 1955-NOW * BIG BAND *
AMERICAN SONGBOOK * LIFETIME LOVE**

This could be just what you need, to



**BUILD THE
HOTTEST
POSSIBLE
MIXES!**

ORDER YOUR SET TODAY:

- * Go to www.mobilebeat.com
- * Click on Bookstore
- * Scroll down, or search
- * Or call 515-986-3300 ext 0



Pick Two

FOCUSING YOUR MENU CAN MAKE IT EASIER FOR CLIENTS TO PLACE AN "ORDER" WITH YOU

BY JASON WELDON •

One of my favorite lunch time establishments is Panera Bread. Good food and different, healthy options are just a few of the things I like about it. When you order, they have this great option that they call "pick two." This allows me the chance to pick any two items on the menu and get half of each. Such a great idea!

As I was ordering today, I couldn't help but realize how this plays into one of the biggest business concepts I subscribe to (especially with DJs): making a decision to do one or two things really really well. We could all utilize the "pick two" option when it comes to our businesses and what we do. Although it is a little different then ordering a sandwich, narrowing down what you do and what you are good at is vitally important to the success of your company.

On so many business cards, websites and marketing materials, I see DJs who do "every" type of party. And I also see DJs who offer every single option that is available on the market. Why not just offer two things, and be the best at them? It doesn't hurt to let your prospect know about the other things you do, down the selling pipeline, but when they are first checking out your menu, I don't think it hurts you to specialize in just a few things.

I would be willing to bet that 80% of your business could probably be narrowed down to two, maybe three groups for which you perform. Narrowing it down to those groups allows you more time to focus on those

markets and hone your marketing material exactly for those prospects. I believe focusing on your core market is the number one thing that you can do to grow your business.

You don't have to tell everybody everything that you do. I think the term "DJ" implies that if somebody needs a "DJ" for any type of party, you would be able to do it. You are a DJ. Your prospects know that you can do a Sweet 16 or a corporate event, even if you say you specialize in weddings and school dances.

As you start to grow and become more successful, branching out to offer more services in a controlled and quality-driven campaign will make sense. At the beginning, it just creates a more hectic and convoluted environment that deters you from what you are best at. The more chaotic things are at the beginning of your business life cycle, the more frustrated you may become. And the idea is to not be frustrated!

This could also confuse your core customers and make it difficult for them to see what you truly do well. DJ, photobooth, up lighting, etc.—highlighting all of them makes it a little too tough for the customer to understand that you are a specialist at being just a "DJ." Staying focused, giving your customer a clear understanding of what you do, and allowing yourself a little time to enjoy life should always be your goals.

So try to see if you can narrow down and pick your top two kinds of clients. Then take the time and look back over your marketing materials and see if they are doing a good job of delivering that information to your prospect. Don't be afraid to "pick two" and be the best that you can be. **ME**

Jason is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



**If you think this guy's having a great time, you should see the DJ.
He made over \$7,000 that night!**



The best part? This is normal for us. We're not in a magic market, nor do we have millions in inventory. We started 4SchoolsOnly.com 5 years ago... and now our school dance division is as big as our wedding sector.

**Isn't it time you learned to Master School Dances?
Get a free video @ <http://www.MasterSchoolDances.com>**



Arnoldo Offermann's

MASTER SCHOOL DANCES

No More Waiting...



Promo Only OnLine

Premium digital delivery service.

MP3. M4A. MPEG4.

Top 40. Urban. Rock. Country. Dance. Club. Latin. Intro Edits. More.

407-331-3600

www.promoonly.com/pool



**PROMO
ONLY®**